

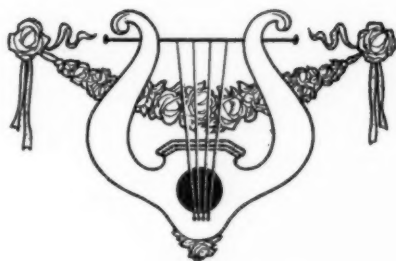
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DECEMBER, 1925

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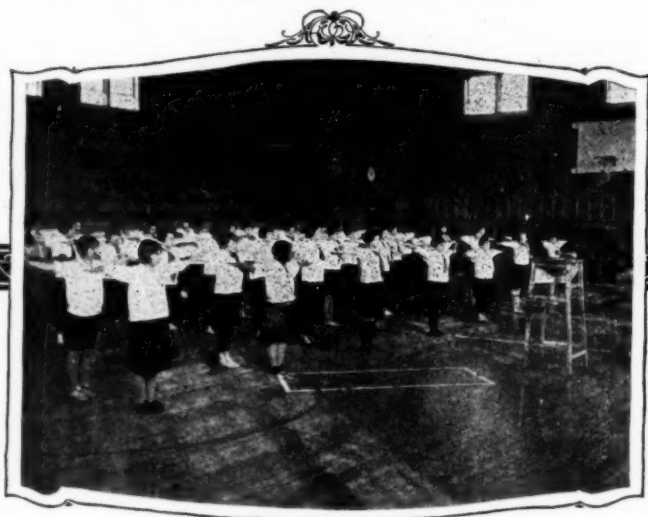
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OFFICIAL ORGAN OF THE MUSIC SUPERVISORS' NATIONAL CONFERENCE  
Published Five Times a Year

GEORGE OSCAR BOWEN, Editor and Publisher  
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Vol. XII

TULSA, OKLAHOMA, DECEMBER, 1925

No. 2

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MUSIC SUPERVISORS' NATIONAL CONFERENCE

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## Editorial Comment

### A Timely Suggestion

In the *Open Forum* columns of this issue will be found an open letter from Mr. Peter W. Dykema, addressed to a list of some twenty individuals, whose names appear therein. This is an original way friend Dykema has devised for making sure that this communication reaches the specified parties, and as he says, it might have been addressed to many others who are members of the M. S. N. C. This communication, in the interest of the Sectional Conference, should be read by all conference members, and it should be of particular interest to those who do not live in the two parts of the country which are now served by the Sectional Conferences. If the bi-ennial meeting plan goes into operation with the 1926 meeting, the teachers of school music in the larger portion of the country will be left without an annual meeting of supervisors. The East and South-east have "going" organizations which are gaining strength and impetus with each succeeding year. They are pre-

pared to serve their constituents in 1926, but what of the great number of supervisors and teachers who live in the middle-west, south west, north-west, and far-west? Unless steps are taken before the 1926 meeting of the National Conference, by people living in those sections of the country, there will be no sectional conferences in 1927, other than the Eastern and Southern. We do not understand that the National Conference will attempt to organize, or assist in the organization of sectional conferences at the Detroit meeting, and it is obviously the work of leaders, possibly self-appointed leaders in different sections of the country to "*start things*" before it is too late. The organization of a meeting with programs covering a period of two or three days, is not an over-night job. Some one, with the assistance of several others must spend a lot of time preparing for a first meeting which must be so successful that the new sectional group will be declared a success and a "go" from its inception. Boundary lines

may have to be re-adjusted, but in most cases, this will be a minor matter, as there is ample room in the whole country for five, and possibly six conferences. Someone named in Mr. Dykema's group should feel little hesitancy in appointing himself, or herself a committee of one to "*set the ball a'rolling*," to the end that we may not be left in 1927 without the inspiration and incentive which comes from a great meeting with our fellow workers.

—o—

#### A Note of Warning

The following is reprinted, by permission from the May-June issue of *School Music*. There is much to be said for and against the subject under discussion and Editor Gehrkins has sounded the warning note in the right way. "The presence and the activity of the various representatives of bookcompanies and other commercial concerns at the Conference has always evoked more or less discussion. In recent years the value of the exhibits has been greatly increased as more and more concerns have seen the advertising possibilities of our Convention. This added attraction has increased the effectiveness of our meetings, and some of us have always contended that it was perfectly legitimate that the ambitious supervisor should expect to find new material as well as new methods and new ideas at the meeting.

But this increase in the importance of the commercial side has brought in its train certain dangers which must be faced. The publishers and manufacturers are welcome at our Conventions and we are deeply appreciative of the value of their contribution, but let us not forget that our Conference is, primarily, an association of teach-

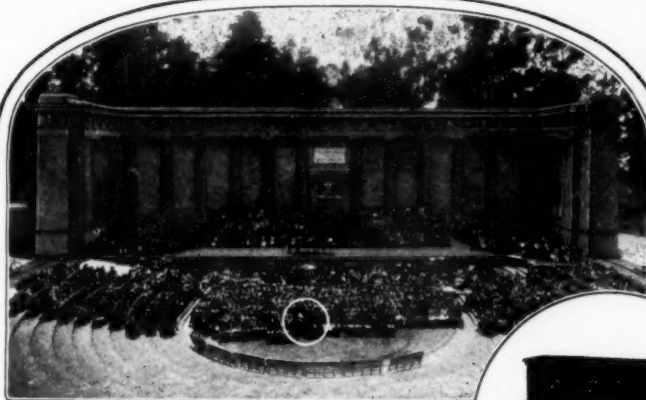
ers—a professional organization, rather than a commercial one; and let us therefore insist that it shall be the teachers, rather than the exhibitors, who shall retain full control of the business affairs and the educational policy of the association. This is fundamentally necessary if the Conference is to continue to exert the power and influence in educational circles that it has been exerting during the last ten years. Any other policy would speedily wreck the Conference as a body of high minded educators who place progress in public school music above everything else. So in the long run, control by the commercial interests would defeat its own ends and the commercial concerns would find that the golden egg was not made of gold at all.

Somebody is going to run the affairs of our Conference. The best way of insuring that it shall not be the "wrong people" is to have the "right people" do it themselves. Therefore, at next year's meeting, see to it that you, the members of the Conference, choose your own nominating committee, run your own business meetings (be sure you come to them), and elect your own officers."

—o—

#### National High School Orchestra

The plan to bring together the best players from many high school orchestras in as many cities and towns throughout the United States should find a strong appeal with many directors of school music, their students, and the city in general. The honor of being selected to represent ones home orchestra, school and city, in an event of this kind, is no empty one. More and more the high school orchestra and band is becoming recog-



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nized as a permanent, useful and valuable asset, and in those cities where a local symphony orchestra is not established the school organization fills in very acceptably between the all too infrequent visits of one of the great symphony orchestras. As a matter of fact, only a very small percentage of even the cities of 100,000 people ever have an opportunity of hearing one of the dozen or fifteen really fine symphony orchestras which are now in existence in this country. Therefore, the high school orchestra with all of its possibilities, under the proper leadership holds a large place in the hearts and minds of the people. To send one or two of the best players in such an organization is not beyond the possibility of any town, and the enthusiasm and interest it would arouse, could not be aroused in any other way. To play under one of America's finest conductors, is an honor, indeed.

—o—

**Two Valuable Periodicals** The current issue of *School Music*, the first and for many years, the only magazine devoted exclusively to the interest of public school music, appears in an entirely new dress. In size, color scheme paper quality and general appearance, a considerable improvement will be noted by a large list of readers. Besides these mechanical improvements, the high grade of contents established through many years of devoted editorship by Philip C. Hayden have been maintained by the new publisher, Van B. Hayden, and editor Karl W. Gehrken. *School Music* should be on the desk of every teacher of music in the public schools.

Another publication valuable to all school music people, is the *Eastern*

*School Music Herald*, official organ of the Eastern Music Supervisors' Conference. This fine periodical, like *School Music* appears in a new and attractive cover, and under new editorship. Harold A. Spencer, Second Vice President of the E. M. S. C. is the new editor, with Miss Laura Bryant, former editor, acting in the capacity of Advisory editor. The *Herald* always has something to say; says it in a straight forward, interesting fashion, and the Eastern Conference is to be congratulated upon the rapid strides its *official organ* has made. The *Journal* gives greetings and best wishes to these two valuable contributions to school music literature.

**In Memoriam** Mr. Charles S. Conant, for many years Supervisor of Music in Concord, New Hampshire, passed away at his home the latter part of August. Mr. Conant, because of his many years of faithful service, was probably the best known supervisor in New Hampshire, and one of the outstanding figures in Public School Music in New England.

#### NEW BULLETINS

Bulletins 4, 5, and 6, are published and ready for distribution.

Bulletin No. 4 is the report of the Educational Council on Junior High Schools. 10 cents.

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Bulletin No. 6 contains the Survey on Instrumental Music, made by Dr. V. L. F. Rebmann, and presented by the Committee on Instrumental Music. 10 cents.

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## THE INFLUENCE OF THE VISUAL IN MUSIC APPRECIATION

By MRS. MARY E. OBERNDORFER, *Chicago, Ill.*

There has been for many years, as we well know, a distinct trend toward the development of the visual in all our educational work.

Sometimes we have been fearful that this influence has not been entirely a power for good. We have been warned by prominent medical men that our children were over-training their eyes, and undertraining their ears.

Some authorities went so far as to claim that the Americans as a race were actually in danger of losing much of their aural power, if the system in our education was not changed.

It has been largely because of this reason that we music supervisors have been able to advance our work in actual listening, and the argument that *ears needed training*, because of *over trained eyes*, has been a strong one in advancing musical appreciation work everywhere.

The all-wise Providence which guides the lives of men, gave us recently the mechanical means of making music listening possible in the school rooms of America.

Then came the motion picture to bring the visual forward on to heights we had little dreamed of attaining. But it was soon found that the motion picture was of little worth without music, which has today become in truth, the actual voice of the silent drama.

Again came the arguments, that music listening was being made subservient to the visual in our motion

picture theatres and that once again the visual was crowding out the aural.

And then came Radio, which again brought listening forward. First it made it a popular in-door sport if you will. But today it is training more listeners than we at first realized would be possible.

Now from all this wealth of audible and visual material there is being created, the future musical audiences of America.

How can we best make of these outside influences a power for good in the education of our children? How can we make our own work in the school room register as of equal importance with those outside influences which are circling the daily life of our young people?

It seems to me that our greatest duty toward ourselves, as well as our greatest obligation to our children, is to use every influence which comes into their lives from the outside and make of it a direct influence for good.

There have been so many changes for the better in the musical influences of the world in the past few years, that it has personally been observed by the present writer, that she feels she cannot refrain from calling your attention to a few of them.

Twenty-five years ago when I first undertook to help the musical listener and to teach the layman what could be heard in music, there were almost no books to aid one. Krehbiel's "How to Listen to Music," which I still feel is the best of all the books

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written for the layman, opened up a tremendous stream of help, and down that channel have come many more books that have been of a helpful and direct influence.

But when the phonograph and the player-piano first appeared upon the scene, what a strange attitude was shown toward them by the majority of the musical world.

"They will be the undoing of the musical profession," said the teachers and artists. "No one will go to concerts anymore," said the managers.

We can laugh about it today for we have lived through that very short period when artists and managers had to adjust themselves to the new scheme of things. And we have seen the tremendous benefit that these forms of music have brought to everyone. They have aided not injured.

Then came the motion picture theatre, and again came the murmurs, "Our ears will have no chance for development. The legitimate drama will suffer. No books will be read. No one will listen to good music anymore"

We have come to see that the development of the visual from the influence of the motion picture theatre has done more to give to our present generation a feeling for musical moods, than any other influence.

Today comes the muttering against the radio. "It will ruin artists and concerts. We shall lose our audiences. It will cheapen music. It will bring bad music into our homes."

Now within a very short time we have found that radio is bringing more *good* music to homes that had only *bad* before, than it has been bringing *bad* to the *good* homes. We have found that it is building up a new race of listeners that will be the future concert goers of America. We know

that it is teaching us the value of our own language as a medium of musical expression. And we are fast realizing that it is bringing music to more people in our land than has been brought them by any other influence.

Now how are we to link these great outside channels, with our own school work, and make the eyes and ears of American youth work together in the development of better listeners?

Our first discussion will be a very short one on the value of the motion picture theatre.

A few years ago I addressed a conference of motion picture men in New York City, and had the opportunity of pointing out to them the very important part they were playing in music's advancement and that they owed us a debt which they must repay by giving us only the best.

Of course the real argument in the motion picture world, is that of actual money, and the motion picture managers have found that it has amply repaid them to have good music in their theatres.

In Chicago alone the Balaban & Katz firm pay a tremendous sum which amounts to several hundred thousand dollars a year for the music in their theatres.

You may not realize it but the libraries of the big motion picture theatre houses contain all the greatest works of musical literature, symphonies, operas and songs. These are all tabulated under the titles of various moods, for the directors of our motion picture houses well realize the importance of the relation of the senses, and they give much attention to the correlation of musical ideas with the visual pictures on the screen.

Did you ever stop to realize just what music you yourself heard at the



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last motion picture theatre you attended? It will be far better than a music memory contest, if you will try to recall what you hear at the next picture you see.

Last year when Mr. Oberndorfer and I were broadcasting the numbers of the Memory Contest list of the In and About Chicago Supervisors for the Chicago Daily News, the Chicago Theatre put on a number of the selections every week weaving the compositions which we had broadcasted into their pictures for the week and offering prizes to the people who gave the names of all the compositions and where they had occurred in the picture. Now this is a splendid idea which can be worked out in every picture theatre in the country.

There is no list of any music memory contest which does not bring in enough moods to fit out several motion picture reels. In selecting the list for the National Music Memory Contest which the General Federation of Women's Clubs is planning, Mrs. Cotton our chairman of contests, and myself took moods into direct consideration, and that list could well supply several motion pictures with musical material.

Several of our active supervisors have given their children a chance to arrange music to fit motion picture scenarios. Now here is a tremendous opportunity for the correlation of school work. Suppose we choose a novel which is being studied in the English work of our classroom. We can choose one with a historical background also. Arrange with the English teacher for a theme subject on the motion picture scenario of the novel, and have the musical work be the arrangement of music which will fit the scenes. This is a rare chance to

make musical research work into something vital and real.

More and more demand for good musical directors is coming from our motion picture theatres, and this is a commercial hint which I venture to predict will be of great benefit to our young musicians of the future.

Would it not be well then to devote some of our musical appreciation period to the actual needs of visual expression, and thus possibly train some future motion picture musicians with a finer sense of values?

It is necessary in order to *understand mood to know meaning*, and the true meaning of a composition can not be guessed at. One must study the life and character of the composer the times in which he lived, and the intimate history of this particular composition, in order to truly grasp its real meaning.

It also seems to me that it will be necessary for the musical director of the motion pictures of the future to have a better background in music than he has had in the past.

It has always seemed to me strange that a motion picture producer will take his company out into the desert at great expense and discomfort in order to make a picture which shall truthfully portray the life of a certain tribe of Indians, and then allow the musicians of the theatres to play for that picture some Tumpti-Tumpti-Tum-Tum, which is thought to be Indian music but is really written by some so-called "popular musician" (recently from Russia) who has never seen any of America west of Broadway.

But there is coming a great change in the musical scores that are now being written for the motion picture theatre. Men like Mortimer Wilson, Joseph Breil, Charles Wakefield Cad-

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man, and Frederick Converse are being engaged to write scores for pictures just as they would write scores for operas. And it will not be long before our motion picture scores will be considered of as great importance as those of any other branch of music.

So there will come outlets through this stream for the future American composer if we work to cultivate the seeds of good music which the motion picture houses are showing today.

I also predict that in the near future many pictures will be made based on musical compositions which belong to our regular musical literature. Think what a splendid reel could be made on Beethoven's *Leonore Overture No. 3*, or on "*The Fair Melusina*" by Mendelssohn. Maybe some of you have seen the scenario of "*The Swan*" or the "*Mighty Lak' A Rose*," which I made a few years ago.

The visual is a direct influence even if we do not at first realize it as an adjunct of the radio. Listen in on any great classical concert given from a really worth while station and you will find that the announcer is trying to bring to you a visual picture of the composition itself. For the directors of the radio stations are fast coming to realize that the great need of the radio is for a visual appreciation as well as an aural one.

We are constantly being told that it will not be long before we can actually *see* the artists before the microphone. But the personality of those artists goes over the air to a remarkable degree. If you know how many letters I receive from all over the country, you would realize that one cannot make a mistake in pronunciation or an inaccurate statement as easily to a microphone as to an audience.

Every radio station realizes the need

of having a musical authority connected with the station. But of course there are many mistakes made. Announcers think *any old story* will do and it is up to us in the invisible audience to inform them that it will not; that we must have the truth.

I have often writhed in anger over the untruthful statements that have come to my ears regarding some of the world's music. I recall with particular rage the director of one large station in Chicago who in his program of Mendelssohn's Music described the composer's hair, his brow, his ears and eyes, and then announced "I'll tell you the rest of how Mendelssohn looked after the string quartet plays for you his Scherzo." Then after a delightful rendition of the "Scherzo" from "*A Midsummer's Night's Dream*," which of course some of us had recognized, this master of radio information continued: "Now that the quartet has played the "Scherzo" by Mendelssohn, I will tell you about the rest of his face."

Now of course this is the type of information which does more harm than good. It must be stopped and we must have more direct, truthful, informative, simple statements before our compositions are heard.

But even if we see faults in the motion picture theatre and the radio they are here to stay, and they are both a tremendous interest in the lives of the youth of today. It is up to us in our work in the schoolroom to make them of use to us, so that we will *aid them* to be of more and *more value to us* in future musical appreciation.

You recall that the great success of the Wagner music drama was due to Wagner's principle, that "The audience must be a part of the being." It is the obligation of the music super-

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visors of today to so present music appreciation, that all our young people of the future will be "a part of the being" of all the music that they hear.

The obligation of the music supervisor has become greater rather than less because of the influence of the visual.

It is as a word of warning that I make this statement: there has never been a time when it is so necessary for music appreciation teachers to deal with truths, with actual facts, with historical background, with harmonic construction, with absolute form as it is today.

I wish I could make you realize how great I feel is the need for more form and balance in music. It is more necessary than ever before, because we are living in a period when conventions and forms have been swept into the discard of our daily lives. When forms and rules of order in dress habit, and living have been jazzed together quite as much as they have in modern music.

How are we to get back to normalcy? We can never get back by searching for it through technique and through *over technical* analyses. It must be made on a *basis of what we already know*. The background of mood and fancy is coming to us from the outside. Let us have the truth foundation for that mood and fancy worked out for us in the schoolroom.

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## EXPERIMENTS IN THE UNITY OF ART

*(Reprinted from The Christian Science Monitor)*

A series of interesting experiments in the unity of art was carried on during the past year at the State Normal School in Lowell, Mass., under the direction of Miss Inez Field Damon, director of music, assisted in the graphic arts by Edwin A. Hoadley.

The premises from which departure for these experiments was made are as follows; that beauty is a symbol of truth; that all true art expresses beauty; that music, art (meaning graphic arts) and literature are but three different media for the expression of the same thought of beauty; that, while beauty may chiefly be left to do its perfect work unanalyzed, yet there can be no true appreciation of art until reaction to it has taken some form of attempted expression. It is sturdily believed that so-called music appreciation and art appreciation involve much more than a merely passive experience, and that much more is required in the teaching of them than expert manipulation of talking machine records and lantern slides.

A member of this year's graduating class placed upon the blackboard a charming bit of color landscape, distant purple mountains against the sky, quiet water and tall grasses in the foreground. Glints of gold from the sunset afterglow touched mountain peak and reflecting water. The suggestion was made to the students that any who wished might write a poem expressing the mood of the picture. A considerable number of

poems was brought in, all showing a sensitiveness to the message of the picture.

The Lowell State Normal School maintains a post-graduate course for the training of music supervisors, being the only normal school in the state authorized by the Department of Education to give such a course. Upon the completion of the poems, the members of the supervisors' class were asked each to choose a poem and to write for it a proper musical setting. Suffice it to say that each amateur composer caught in a superior way the purpose of the work in hand. The mechanical means of such expression gave real life to the classes in form and harmony.

### *From Music to Picture*

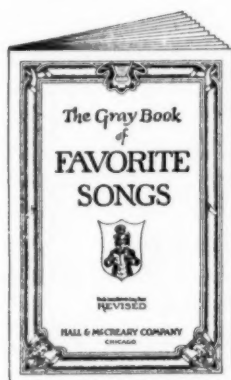
A similar experiment was carried out in a more general way, working this time from the music to the picture. Three contrasting compositions were played without title, explanation or comment of any sort, to two groups of students. One group had been provided previously with a limited blackboard drawing vocabulary which might be useful. No hint as to the reason for that particular vocabulary was given at the time. The other group came entirely unprepared, without drawing vocabulary other than the one incident to the regular required course. The composition played were the Chopin waltz in G-flat major, that portion of the first movement of Tschaikowsky's Sixth Symphony containing the Andante theme,

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and Rhapsodie Guerriere by Sinding. Each number was played twice.

The students were directed to make a sketch—crude if need be—which should evoke the same mood as the musical number. Those who felt totally incapable of making a sketch could state what they would like to draw if they could. Such had the further privilege of bringing their reactions in the form of a poem or excellent prose, on the following day. As was to be expected, those who had had the preparatory drawing vocabulary, used it, while those who had it not, went to succeeding classes eager for knowledge and skill with which to express their ideas.

#### *In the Fourth Grade*

The opinion that work of this sort is possible only with older students has been proved erroneous. On one occasion at the time of a fourth grade music lesson, a sudden terrific down-pour, dashed against the windows, absorbed the attention of the class. The teacher, bethinking herself, wrote upon the blackboard Stevenson's lines:

*"The rain is raining all around  
It falls on field and tree.  
It rains on the umbrellas here  
And on the ships at sea."*

Thereupon the game of composing a tune for these lines and writing out the music, became an engrossing one. Each child was given opportunity to sing his original tune for the first two lines, the best tune being chosen by vote of class. A similar procedure was followed for the second half of the stanza. A valiant little fellow, in offering his tune for the second half, began by saying, "I want to make it start off just like hers, but I s'pose it's wrong!"—referring to the little girl who had contributed the opening phrase. Thus did his sense of form

and balance conflict with his scruples against plagiarizing!

This experience has been repeated numberless times in connection with projects of various sorts. It should be noted that this procedure leaves no individual in the class without a necessary and active part. After the tune is decided upon and learned, the theoretical knowledge involved in reducing it to notation is everybody's problem. ("Motivation"—does some one say again?) It is frequently discovered that the least musically imaginative child excels in writing and copying the music and he is accordingly made to feel that his contribution is indispensable.

#### *Eagerly Search for Pictures*

Children throughout the grades are required to become familiar with a certain number of well-known compositions. Many of them keep notebooks in which they place the name and theme of the composition, a picture of the composer with date of his birth, and some picture which seems to them to illustrate the mood of the musical number. They never seem to tire of searching magazines for these pictures. A little sixth grade boy of European birth, who seemed very forlorn and to lack conspicuously cultural background, could get no magazines from which to cut his pictures so he drew his own—a woman praying before an altar for "O Rest in the Lord," and a farmer pausing in his hoeing to look up into a tree at a singing bird, for "Hark Hark the Lark." A little girl brought a picture of two laughing children coasting down hill in a snow-storm, for Raff's "Cavatina." When questioned as to the connection between the two, she replied with a patient tolerant smile, "Why—the children are happy, so is the music!"

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## Tests and Measurements Department

Conducted by PETER W. DYKEMA

*Professor of Music Education, Teachers College, Columbia University, New York City*

### STUDY OF THE GROUP METHOD OF MEASUREMENT OF SIGHTSINGING

RAYMOND M. MOSHER

In June, 1925, Mr. Raymond M. Mosher of New Haven, Connecticut, presented for his Doctor's thesis at Teachers College a study with the title given above. This fall Miss Bertha B. Clement, as part of her graduate work, has undertaken a study of tests and measurements in Music Education. In the course of that she reviewed carefully Dr. Mosher's thesis and presents below a digest of it.

This thesis, as the title implies, is a "study" of the problem indicated, and, as such, is thoroughly worked out in careful detail, with results of the experiments made tabulated according to the latest scientific methods of measurement and computation.

The author states that his chief aim is to show "what battery of tests will give the best index to sight-singing achievement in terms of a valid criterion," and later, "this study aims to reveal whatever merits the group technique may have—indirect through it be."

He says that because of the little experimentation in public school music, it has not had the benefits of research which have been received by arithmetic, reading, and spelling; that therefore, the improvements in the teaching of music have been slow, and the advancement has lacked assurance that the goals have been set up in the past on the basis of what adults be-

lieved to be desirable to be accomplished, "which, while worthy in spirit, were often unattainable in actual practice." Also, that "some objective method of measuring achievement of pupils is, therefore, necessary to surely estimate what can be accomplished by the pupils."

The author gives four values and uses of measurements:

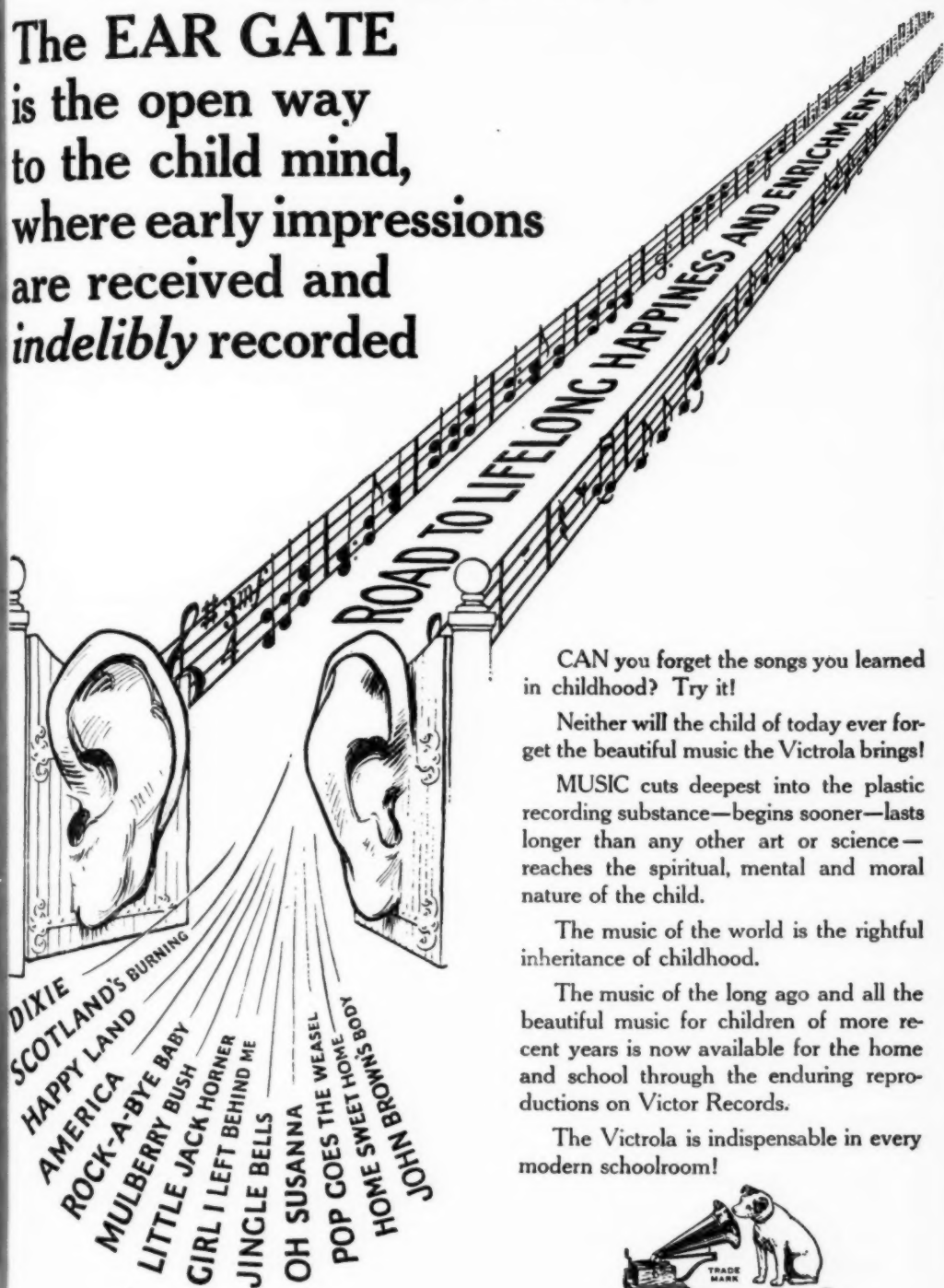
First: To ascertain the difficulty of subject-matter at various grades, or age levels, the difficulties then to be diagnosed and analyzed, and these findings of pupil achievement used as a basis upon which to formulate a scientific course of study.

Second: To determine scientifically a standard of judgment of performance in singing. (Present judgment not standardized in any sense).

Third: To ascertain the degrees to which certain phases of music teaching really function in the sight reading process.

Fourth: "To give an answer to the practical problem of the apportionments of school time to the study of theory, in the light of test results, which ought to make for less waste of time on useless and meaningless material which has no transfer value."

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The following related problems are also considered:

1. Which of the 7 tests used (in the Mosher Group) is the best measure of sight-singing achievement?
2. What characteristics of a single test of a battery make for a high correlation with the criterion?
3. In the establishment of a criterion for sight-singing ability, to what extent can the general principles of test construction be applied, and with what accuracy of results?
4. What relationship exists between achievement and native music endowment as measured by the Seashore tests?
5. What relationship exists between achievement and general intelligence as measured by certain tests?
6. To what extent is achievement in school music due to instruction received from private teachers?
7. From the test results, what implications for more accurate grading and classification are revealed?
8. What are the relative difficulties in the elements of the sight reading process?

The author gives a summary of previous studies that have been made in group measurements to test achievements in sight-singing. The work by Dr. Seashore is called "an outstanding scientific measurement of musical talent."

After surveying the subject material in music textbooks and teachers' manuals, the writer finds that the material in general divides itself into 7 phases each supposedly contributing something toward achievement in sight-singing.

1st. Knowledge of music symbols and marks of expression.

2nd. Recognition of scales, chords, and intervals.

3rd. Knowledge of measure and note values, (duration not pitch.)

4th. Ability to identify well-known melodies when read silently.

5th. Ability to write tonal figures or patterns from hearing them played on the piano.

6th. Ability to write rhythmic patterns from hearing them played in monotone on the piano.

7th. Ability to write melodies from dictation.

The author therefore constructs a group of tests covering these seven phases\*.

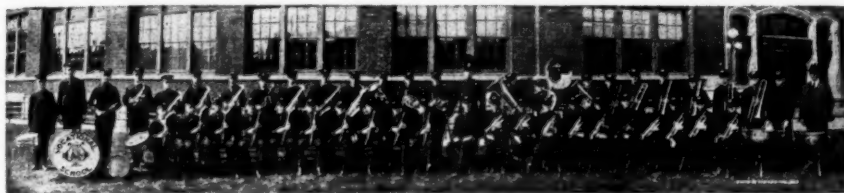
- No. 1. The contents tapped by this test (of 73 items) are marks of expression, note values, elementary theory and notation, history of music, measure, and scansion.
- No. 2. Measures consciousness of melodic sequences of scales, chords, and intervals in different keys—10 items.
- No. 4. Measures ability to identify well known airs—8 tunes.
- No. 5. Measures achievement in the recognition of tonal patterns. 8 patterns, (involving major and minor and chord progressions) played on piano by examiner and written by pupils.
- No. 6. Measures achievement in recognition of rhythmic patterns played in a monotone on piano by examiner who brings out accented beats—5 patterns played for pupil to write.
- No. 7. Measures knowledge and recognition of a combination of the foregoing elements. 2 keys and three measure signatures are used and the dictation ranges from 1 easy to 4 quite complex. The pupil writes after hearing selection played.

The Mosher tests were given to pupils (72 children 5th to 8th grade) from\* 1st, a city representing a typically urban situation, 2nd, a city of about 50,000 population, and, 3rd, a rural school.

The first group had had a high type of music teaching, the second had been taught by a teacher of average ability and the third by a building teacher.

Intercorrelation among scores on the seven single tests constituting the group test as applied to these three school population samplings were made

\*1-Wash. D.C., 2-San Jose, Cal., 3-Mountain View, Cal.



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according to the Pearson Product Moment Method. Tables are shown giving these scores and data also for the following: The Reliability of the Group Test, Age Norms, Grade Norms, Constancy of the Individual Test, Correlation of Group Test with Individual Singing Test, Successive Approximation Method to Weight the Tests, Biserial Correlation, Group Test and Mental Age, Singing and Mental Age, and Musical Capacity and Group Test Score. A study is also made of error, measure by measure in the group test, to ascertain the difficulty of sight reading elements.

To establish a criterion for sight-reading ability, an individual sight-singing test was given a large group of unselected pupils from each of the above sources. The Seashore tests were given the pupils from the large city and scores were correlated with scores of Mosher group test. Intelligence ratings were secured, where available, to ascertain the correlation between age and achievement in the group test.

The result of these tests and the respective comparisons made were computed and worked out mathematically, and graphs made accordingly. The seven tests according to the scores ranked as follows:

1st. No. 5—Ability to write tonal figures or patterns from hearing them played on the piano.

2nd. No. 4—Ability to identify melodies.

3rd. No. 7—Ability to write melodies from dictation.

4th. No. 6—Ability to write rhythmic patterns from dictation.

5th. No. 2—Recognition of scales, chords and intervals.

6th. No. 3—Knowledge of measure and note values.

7th. No. 1—Knowledge of musical symbols and marks of expression.

The author, however, considers No. 4, the ability to identify well known airs, the best single test of the group because

1st. "It is objective, necessitating a real reading ability on the part of the one being examined.

2nd. "It corresponds more nearly to the sight-reading conditions which exist in the ordinary school room.

3rd. "It is direct, involving a mental function which most closely resembles that which teachers and supervisors are endeavoring to obtain.

In regard to high correlation with the criterion, test 5 has a higher correlation with mental age than any other single test except No. 1.

The correlation of Mosher group test and the Seashore tests show

1st. "That measures of native capacity do not predicate success in sight-singing."

2nd. "That the recognition of the limits of capacity for individuals might aid in defining the possible ultimate achievement in sight-singing," and

3rd. "That if the Seashore tests are considered accurate estimates of musical capacity, a number of pupils fell far short."

The author feels, "that with the limited data of this study, it seems to be true that achievement in sight-singing tends to be unitary, depending only to a limited degree upon intelligence." Again, "that the data of this study show a substantial relationship between extra mural training in music, and achievement of sight-singing as measured by the group test"

To test the effectiveness of this form of the group test, the Spearman Brown formula was applied, the co-

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efficient of reliability resulting in .95+. This is sufficiently high, according to the author, to "lead the unthinking far astray," as, "when the 128 unselected cases were given the group test, the resulting raw correlation of the group-test and the singing test was 65." If the latter instrument is to be the criterion for achievement, the conclusion is that the effectiveness of the group test is limited.

It is affirmed that "the error in judging sight-singing will be fairly wide should a teacher estimate an individual pupils' achievement in terms of a group test score alone." Yet, "it seems safe to say that however rough and crude such an estimate may be, it is likely to be more accurate than the subjective judgement of classroom teachers."

"No scale, either group or individual, performs a real service unless it measures the singing achievement made by the children at the various age or grade levels."

"There is danger in the use of music achievement tests," says the author, "in that the authors have not always made it clear for just what aspect of the general field they have sought to devise a test. 'Public School Music' (or school music) is a loose caption to apply to tests. If general information about music ability to indicate pitch and syllable names, and recognition of melodic errors are considered essential features of public school music in its widest sense, a legitimate attack has been made in constructing the tests. If on the other hand, attempts to measure these separate features are expected to yield an index of singing achievement, the amount and contribution of each separate feature should be plainly stated."

### THE JOURNAL FUND

The following contributions have been received for the Journal since the May issue. The list was crowded out of the October issue, hence the belated acknowledgement.

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Spicer & Perrin, Kansas City, Mo.  
Lucy R. Weber, Newburg, N. Y.  
Mayme E. Irons, Decatur, Ill.
- Total—\$35.50

### THE JOURNAL FUND

A mighty nice way for the 9,000 people who are not members of the M. S. N. C. and yet are regular readers of the Journal, to express their appreciation of the privilege, is to sit down and write a check or buy a P. O. money order, make it payable to the Music Supervisors' Journal, slip it in an envelope addressed to this office. It will be turned to good use in making the Journal something that you may enjoy even more than you do now. Note the list of contributors in this issue. They are nearly all members of the Conference.

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## GABRILOWITSCH WILL CONDUCT.

### *Detroit's Famous Conductor to Lead National High School Orchestra*

Plans for the National High School Orchestra at the Detroit Conference are progressing favorably. The name of about fifty players have already been sent in and the members of the committee are now engaged in selecting the program.

Mr. Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra has consented to conduct at least a part of the program. The honor of playing under the direction of one of the world's greatest conductors should prove a tremendous incentive to the young players throughout the country who may be eligible to play in this orchestra.

Supervisors should send in the names and qualifications of their best players as soon as possible to enable the committee to make further inquiries in case of doubtful selections. The membership list will close Jan. 30, and all selections made from the list of players available at that time. Music will be sent to all selected players so that they will have opportunity to perfect themselves in the playing of the numbers on the program in advance. The final program will be announced in the next issue of the *Journal*.

The players will pay their own expenses to the meeting. Please send the names of your best players as soon as possible to one of the following members of the Committee:

J. E. Maddy, Chm., Ann Arbor, Mich.  
Victor L. F. Rebmann, Yonkers, N. Y.  
Glenn Woods, Oakland, Calif.  
Charles H. Miller, Rochester, N. Y.  
Lee Lockhart, Council Bluffs, Iowa.

## NATIONAL CONFERENCE MEMBERSHIP BY STATES

The following list shows the number of members in the Music Supervisors' National Conference from each State, as provided by the treasurer, A Vernon McFee. It will be well for readers of the *Journal* to note the number of members in their State, compare this with the total number of school music teachers in the State, and then wonder why the percentage shown in the membership list of the M. S. N. C. is so small. There can be but one answer for the reader to make to the question, *are you a member?* If not, *why not?* Think it over!

Alabama	15	Nebraska	54
Arizona	6	Nevada	2
Arkansas	14	New Hamp.	10
California	52	New Jersey	53
Connecticut	9	New Mexico	2
Colorado	43	New York	161
Delaware	5	N. Carolina	83
Dist. Columbia	31	N. Dakota	10
Florida	15	Ohio	208
Georgia	11	Oklahoma	77
Idaho	5	Oregon	3
Illinois	170	Pennsylvania	136
Indiana	102	R. Island	15
Iowa	91	S. Carolina	11
Kansas	177	S. Dakota	11
Kentucky	25	Tennessee	15
Louisiana	12	Texas	43
Maine	7	Utah	6
Maryland	24	Vermont	4
Massachusetts	48	Virginia	25
Michigan	72	Washington	18
Minnesota	49	W. Virginia	27
Missouri	110	Wisconsin	69
Mississippi	5	Wyoming	10
Montana	11	Foreign	9

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## President's Corner

### A MESSAGE FROM PRESIDENT GORDON

Fellow-members:

In another section of the *Journal* the first draft of the tentative program for the Detroit meeting will be found. Certain periods have been left unfilled in order that we may avail ourselves of subsequent opportunities for the use of attractive ideas yet to be determined upon. In line with the policy advocated by the Board of Directors, the program has been made up more largely of general sessions than at the previous conferences. Ample time is provided, however, for at least one sectional meeting upon all of the various phases of public school music in which there is a general interest.

The most gratifying experience in connection with the building of the program has been the willing response on the part of all who have been approached and to whom have been assigned the arduous tasks of developing certain specific aspects of the program. All of the chairmen thus far selected are hard at work upon their sections and sessions so that we shall be in a position to print the program in considerable detail in the next issue of the *Journal*.

It is with particular pleasure that the announcement is made of the appearance of a children's choir from the high schools of Toronto under the direction of Mr. Duncan McKenzie.

This choir has carried off numerous prizes in Canadian Music Festivals and they will receive an especial welcome from the Conference as an evidence of a spirit of neighborliness and good will toward our Canadian brethren.

The Conference of 1926 will begin on Monday morning, instead of on the Sunday night before, and it will start off vigorously. Therefore, make your plans to arrive in time for registration which begins at nine o'clock Monday, April 12. The exhibitors are making extensive preparations for the display of a larger amount of valuable material than ever before. They will have everything in place ready for examination on the opening morning. In this connection, a suggestion has been made to the Exhibitors' Association that they provide rooms where material may be tried over. Such an opportunity will be greatly appreciated by supervisors in search of new material.

Detroit musicians are making great plans for the entertainment of the Conference on the first evening after the informal dinner, and we have reason to expect a remarkable display of hospitality. This will be an admirable beginning for the social side of the Conference which we all enjoy so much and which is of such value from a fellowship point of view. Num-



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erous requests have been made that we endeavor to keep down the costs of the two banquets. While definite arrangements have not been completed, yet we feel warranted in assuring the members of the Conference that the costs will be more moderate than they were in Kansas City.

There has been one new development in connection with the work which we are to have under the leadership of Father Finn. He feels that a portion of his demonstration can best be accomplished by the use of a selected group of singers and has, therefore, requested that an invitation be extended to those who would desire this experience. The personnel of this group will have to be determined upon a basis of "try-outs." Applications for membership should be made to the secretary of the Conference, Mrs. Elizabeth Carmichael, at Fort Dodge, Iowa.

A new personality, Mrs. J. J. Carter, of Hollywood, California, will be in attendance upon the Conference, whom we shall delight to honor. Mrs. Carter is the one to whom credit is due for the remarkable development of the Hollywood Bowl—one of the most significant achievements in music of the past five years.

The question of a contest as a feature of the program is still pending, awaiting expressions from the directors of mixed choruses. It is urged that those interested communicate immediately with Mr. John Kendel, State Director of Music, Lansing, Michigan, who is chairman of this event.

The National High School Orchestra plan is developing. Mr. Maddy already has a fine quota of players registered and more coming in all the time. This can be made a great and

significant project if the opportunity is grasped by supervisors having superior orchestral talent in their high schools.

Hotel reservations are already being made so that it would be well to attend to this matter immediately. In addition to the official headquarters hotel at the Book-Cadillac, other accommodations are available near by at varying prices.

Since the action of the Conference at Kansas City makes the meeting biennial in the future, this will be the last opportunity we shall have until 1927 to refresh our spirits and to gather a fund of ideas for our work. So let's *on to Detroit*.

Fraternally yours,

Edgar B. Gordon.

#### ATTENTION CHORUS LEADERS

A real National Contest for high school mixed chorus organizations is proposed for the Detroit Meeting. If this idea is to be realized we must have prompt response from all those interested. This is a wonderful opportunity to bring your organization to Detroit and inspire other conductors and in turn, receive inspiration. The contest is to be open to mixed choruses, the minimum number belonging in each chorus being thirty, the maximum forty. Those who heard the remarkable work of the choral organizations in Kansas City last year will need no urging to give their choruses this privilege. We are already meeting with enthusiasm but to have a real contest of national proportions it is necessary that we have a wide representation. Are you with us? If so, write immediately John C. Kendel, State Director of Music, Department of Public Instruction, Capital, Lansing, Michigan. The contest number will be chosen within the next few days. In order to have the contest a success, we must have immediate response. Will you write now while your enthusiasm is high?

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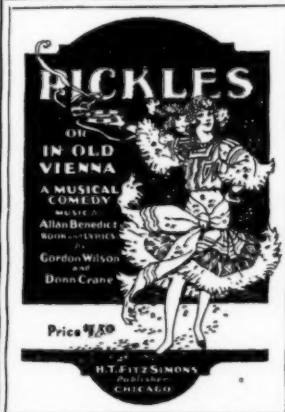
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- THE SMUGGLEMAN** ..... .60  
By Elizabeth Rheem Stoner.  
Bright and tuneful and easily staged. Boys have a large part to play in this number. Time—about an hour.
- IN NATURE'S BYWAYS** ..... .60  
By Florence Lovejoy.  
An operetta of Springtime. A galaxy of Spring Flowers led by gentle Spring herself drives Old King Winter from the throne of Seasons. The music is delightfully fresh and singable. Time—one and a half to two hours.
- A SUNNY SPRING MORNING** ..... .75  
By Jacob Singer.  
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## TENATIVE PROGRAM

## MUSIC SUPERVISORS' NATIONAL CQNFERENCE

MONDAY, APRIL 12, 1926

- 9:00 A. M. Registration: Hotel Book-Cadillac.  
Visit Exhibits.
- 11:00 Address of Welcome: Superintendent Frank Cody, Detroit Public Schools,  
and Mr. Thomas Chilvers, Supervisor of Music, Detroit Public Schools—  
Book-Cadillac Ball Room.
- 11:40 President's Address.
- 12:15 P. M. Luncheon Meeting of the Executive Board.
- 1:30 Program: Children Choir, Toronto, Canada, Public Schools.  
Mr. Duncan McKenzie, Director.
- 2:00 Address: The Place of Music in the Modern Scheme of Education.  
Dr. Thomas H. Briggs, Teachers College, Columbia University.
- 2:45 Address: Music and its Function: A Quest for Basic Principles.  
Mr. Will Earhart, Director of Music, Pittsburgh, Pa.
- 3:30 Concert: Normal School Choir (two hundred voices), Ypsilanti, Michigan.  
Mr. Frederick Alexander, Conductor.
- 7:00 Informal Dinner.
- 9:00 Reception to Members of the Conference,  
Detroit Musicians,  
Mayor Smith and Members of Board of Education.  
Dancing.
- 11:00 Singing in the Lobby of the Book-Cadillac.  
Arranged for by Second Vice-President George Oscar Bowen, Tulsa, Okla.

TUESDAY, APRIL 13

- 7:45 A. M. Founders' Breakfast: Mrs. Frances E. Clark, Camden, N. J., in charge.
- 8:00 Visit Exhibits.
- 9:00 Discussion and Demonstration of the Problems of Conducting and Inter-  
preting Choral Music\*—Book-Cadillac Ball Room.  
Father Finn, Director Paulist Choir, New York.
- 10:00 General Session.  
Topic: Contests.  
Mr. Frank A. Beach, Kansas State Teachers College, Emporia, Chairman.  
(Mr. Beach is developing an interesting and valuable presentation of this  
subject)
- 12:15 P. M. Luncheon Meeting of the Executive Board.
- 1:30 Concert: Detroit Grade Schools—Auditorium Cass High School.  
Direction of Mr. Fowler Smith, Supervising Instructor of Music, Detroit.  
Miss Irene Sullivan and Miss Gertrude Fleming, Assistant Supervisors.
- 3:00 General Session.  
Topic: The Social Aspects of Music.  
Mr. P. W. Dykema, Teachers College, Columbia University, New York.  
(Mr. Dykema is assembling in this program a group of speakers who are  
doing interesting and significant pieces of work in this field.)
- 8:00 Symphony Concert: Detroit Symphony Orchestra.  
Mr. Ossip Gabrilowitsch, Conductor.
- 11:00 Singing in the Lobby of the Book-Cadillac.  
Arranged for by Mr. Bowen.

\* In connection with this work, Father Finn wishes to use a mixed chorus of  
trained voices selected from among the supervisors. This will be a rare op-  
portunity for those fortunate enough to be chosen. If interested, send your  
name to the Conference Secretary, Mrs. Elizabeth Carmichael, Fort Dodge,  
Iowa.

WEDNESDAY, APRIL 14

- 7:45 A. M. Breakfast by Various State Groups.
- 8:00 Visit Exhibits.
- 9:00 Discussion and Demonstration of the Problems of Conducting and Intepreting  
Choral Music—Auditorium Cass High School.  
Father Finn, Director Paulist Choir, New York.
- 10:00 Visit to the Cass Technical High School.  
(Instead of visiting the varoius schools in order to observe the work as has  
been customary in the past, it is our purpose to assemble at the Cass Tech-  
nical High every type of vocal and instrumental work which may be of  
interest. It will thus be possible to hear a wide variety of work with a  
minimum of expenditure of time and energy.)

- 11:30 Concert: Cass Technical High School Band  
Mr. Clarence Byrn, Conductor.
- 12:15 P. M. Luncheon Meeting of the Executive Board.
- 2:15 Educational Program: Detroit Symphony Orchestra—Orchestra Hall.  
Miss Edith Rhetts in charge.
- 3:45 Sight-seeing Tour of Detroit. (Courtesy Detroit Chamber of Commerce.)
- 5:00 Initiation and Formal Banquet, Phi Mu Alpha, Sinfonia.  
Initiation and Formal Banquet, Sigma Alpha Iota.
- 8:00 Concert: Racial Groups of Detroit.
- 11:00 Singing in the Lobby of the Book-Cadillac.  
Arranged for Mr. Bowen.

## THURSDAY, APRIL 15

- 7:45 A. M. Breakfast of State Advisory Committees.  
Vice-President W. W. Norton, Flint, Michigan, in charge.
- 8:00 Visit Exhibits.
- 9:00 Discussion and Demonstration of the Problems of Conducting and Interpreting Choral Music.  
Father Finn, Director Paulist Choir, New York.
- 10:00 Concert: Detroit Teachers' College Chorus.  
Mr. Thomas H. Chilvers, Director.
- 10:30 Annual Business Meeting—Book Cadillac Ball Room.  
Report: Standing Committees.  
Report: Nominating Committees.  
Invitations of 1927 Conference.  
Election of Officers.
- 12:15 P. M. Luncheon Meeting of Executive Board.
- 1:30 Concert: Detroit High Schools.  
Direction of Mr. Arthur H. J. Searle, Supervising Instructor of High School Music.
- 3:00 General Session.  
Topic: Instrumental Problems and Material.  
Mr. Russell Morgan, Chairman, Director of Music, Cleveland Public Schools. (Mr. Morgan is at work upon a very interesting and instructive program for this session which will utilize the music supervisors' orchestra in demonstrating the various aspects of the program).
- 7:00 Formal Banquet—Book-Cadillac Ball Room.  
Address: Mrs. J. J. Carter, Director of the Hollywood Bowl, Los Angeles, California. (Mrs. Carter has done one of the most significant pieces of work in the past five years).
- 10:15 Singing in the Lobby of the Book-Cadillac.  
Led by Father Finn. This singing will be broadcasted from the powerful station on the Book-Cadillac Hotel.

## FRIDAY, APRIL 16

- 8:00 A. M. Visit Exhibits.
- 9:00 Sectional Meetings:
- (a) Musical Appreciation: Mr. H. O. Ferguson, Chairman, Lincoln, Neb.
  - (b) Voice: Mr. Harry Seitz, Chairman, Kansas City, Mo.
  - (c) Junior High School Music: Miss Clara E. Starr, Chairman, Supervising Instructor of Intermediate School Music, Detroit.
  - (d) Administration: Mr. Herman Smith, Chairman, Milwaukee, Wis.
- 11:00 Concert: National High School Orchestra—Orchestra Hall.  
Mr. J. E. Maddy, Chairman, University of Michigan.  
(Mr. Maddy is establishing contact with leading supervisors in each state with a view to securing high school players of outstanding ability who may be sent to Detroit to participate in a national orchestra).
- 12:15 P. M. Luncheon Meeting of the Executive Board.
- 1:00 Adjourned Business Meeting.
- 1:30 Sectional Meetings:
- (a) Instrumental: Mr. Russell Morgan, Chairman.
  - (b) Rural Music:
  - (c) Harmony:
  - (d) Supervisors' Training: Howard Davis, Chairman, Fredonia, N. Y.
- 8:00 National Competition of High School Mixed Choruses.  
John C. Kendel, Chairman, State Director of Music for Michigan.

## MEMBERSHIP DRIVE IS RUSHING

### CHAIRMAN NORTON DOING BIG JOB

The advisory committee for every state but three is now appointed and some have been at work for quite some time. At this writing, New Mexico is the only one not yet organized and we are expecting word any minute that they are ready.

Do not wait for the state chairman to write you two or three letters before you send in your membership card and your check. *Send it to the State Chairman*, but make out the check to A. V. McFee. In this way the state chairman can check the success of the campaign and will not burden you with mail after you have sent the check. The chairman will relay your money to the treasurer.

The campaign for the renewal of contributing memberships is being handled thru the first vice-president, William W. Norton, care Community Music Association, Flint, Mich. Hurry up with your check! Here is the list of contributing members so far that have remitted to the first vice-president: Others may have sent in to A. V. McFee direct:

James Bird, Edward B. Birge, Laura Bryant, Mrs. Elizabeth Carmichael, Franklin Dunham, Peter W. Dykema, Eldredge Entertainment House, Mrs. Blanche E. K. Evans, Frank D. Farr, T. P. Giddings, Mabelle Glenn, Charles E. Griffith, Eugene M. Hahnel, Norman H. Hall, Hazel G. Kinscella, Christian D. Kutschinski, Charles E. Lutton, Joseph E. Maddy, Harold B. Maryott, W. Otto Miessner, William W. Norton, R. Lee Osborne, Edith M. Rhett, John T. Roach, University of North

Carolina Music Department, Paul J. Weaver, E. Jane Wisenall, Hollis Dann, Fannie C. Amidon, Geo. Oscar Bowen, Dorothy B. McFarland, John E. Howard, Ernest G. Hesser, Russell V. Morgan.

What do you think of Winston-Salem, N. C.? Word just comes from "Bill" Breach adding to the contributing members list: William Breach, Mrs. William Breach, Rotary, Kiwanis, Civitan, Lions, Civic Music Commission, John Whitaker, Thursday Morning Music Club, Altrusa Club, making a beginning at forty-four contributing members.

#### STATE CHAIRMEN:

**Alabama**—Miss Leta Kitts, 2030 Park Ave., Birmingham.  
**Arizona**—Olive M. Gerrish, Supv. of Music, Tempe.  
**Arkansas**—Mrs. Don Parmelee, Supv. of Music, Fayetteville.  
**California**—Glenn H. Woods, Director of Music, Oakland.  
**Colorado**—Miss Lillian McCracken, Dir. Pub. School Music, Boulder.  
**Connecticut**—Miss C. Louise Dickerman, Supv. of Music, Hartford.  
**Delaware**—Opal Wheeler, Tower Hill School, Wilmington.  
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**Florida**—Mrs. Grace P. Woodman, 1027 Oak St., Jacksonville.  
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**Indiana**—Ernest G. Hesser, Supv. of Music, Indianapolis.  
**Iowa**—Miss Clara L. Thomas, Supv. of Music, Davenport.  
**Kansas**—Miss Grace V. Wilson, Dir. of Music, Topeka.  
**Kentucky**—Jay W. Fay, Board of Education, Louisville.  
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- Michigan**—William W. Norton, Flint Community Music Assoc., Flint.
- Minnesota**—Irving W. Jones, U. of M., Minneapolis.
- Mississippi**—Miss Julia Cuddeback, State Teachers College, Hattiesburg.
- Missouri**—Eugene M. Hahnel, Director of Music, St. Louis.
- Montana**—Eleanor A. Tenner, Supv. of Music, Butte.
- Nebraska**—Harry O. Fegruson, Director of Music, Lincoln.
- Nevada**—Miss Marjorie Carlton, Tonopha.
- New Hampshire**—George T. Goldthwaite, 152 Hillside Ave., Berlin.
- New Jersey**—Thomas Wilson, 17 Oakwood Place, Elizabeth.
- New York**—Earl Haviland, Director of Music, Lockport.
- North Carolina**—William Breach, Director School & Com. Music, Winston-Salem.
- North Dakota**—Fannie C. Amidon, State Teachers College, Valley City.
- Ohio**—Gaylord R. Humberger, Springfield.
- Oklahoma**—Mrs. Mabel S. Spizzy, 201 N. 15th St., Muskogee.
- Ontario Canada**—H. Whorlow Bull, Supv. of Music, Windsor.
- Oregon**—Leona Marsters, Supv. of Music, Eugene.
- Pennsylvania**—George Bryan, 525 Washington Ave., Carnegie.
- Rhode Island**—Walter H. Butterfield, Director School Music, Providence.
- South Carolina**—Miss Nettie Arterburn, Supv. of Music, Rockhill.
- South Dakota**—Miss Anna Peterson, 622 S. Minnesota Ave., Sioux Falls.
- Tennessee**—Milton Cook, Nashville.
- Texas**—Miss Sadie Williams, 221 S. Lancaster Ave., Dallas.
- Utah**—Emery G. Epperson, Salt Lake City.
- Vermont**—Miss Beryl M. Harrington, 45 N. Winooski Ave., Burlington.
- Virginia**—Miss Ella N. Hayes, 130 34th St., Newport News.
- Washington**—Miss Letha L. McClure, 842 Central Bldg., Seattle.
- Wisconsin**—Theodore Winkler, Director of Music, Sheboygan.
- West Virginia**—James Bird, Mannington.
- Wyoming**—Jessie Mae Agnew, U. of W., Laramie.

Miss Clara Ellen Starr is the "star" of the Michigan committee. She has already turned in 36 memberships. At present Michigan has 3 contributing, 30 new, 14 renewals and 2 associate members.

## DETROIT HOTELS

One of the big problems in connection with any convention and which has become increasingly important with the growth of the Convention, is that of hotel accommodations. Undoubtedly Detroit is prepared to solve this important matter successfully as she has a number of very large and modern hostleries which are open to members of the conference who attend the meeting. It is suggested that reservations be made early in order that each one may have the kind of accommodations desired.

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The fourth annual meeting of the Southern Conference for Music Education will be held in Birmingham Ala., January 11-15, 1926.

Birmingham is ready and looking forward to our coming. With its new school buildings, splendid equipment, and excellent music department in charge of Miss Leta Kitts, a real treat is in store.

Special attractions are a matinee musical, by two of our artist members, Mr. Milton Cook, Nashville, Tennessee, and Mr. Franz Strahm, Bowling Green, Kentucky; a concert by the Ensemble Singers of Peabody College, under the direction of Mr. D. R. Gebhart, and an operetta written and directed by Miss Andrus, of Montevallo, Alabama.

On Thursday, the conference members will leave on an early special train to be the guests of Dr. Palmer and Miss May Andrus at Alabama College, Montevallo, Alabama. President, Edgar Gordon, and Vice-President, William Norton, have both promised to be with us.



MISS HELEN McBRIDE  
PRESIDENT

Each State Chairman is working for a 100% state, so answer your chairman's letters.

State Chairmen are as follows:

Miss Irma Lee Batey, Alpine, Texas; Miss May Andrus, Montevallo, Ala.; Miss Ella Hayes, Newport News Va.; Mrs. Grace P. Woodman, Jacksonville, Fla.; Mrs. Elizabeth Bell, Greenville, S. C.; Mr. Arthur Mason, Louisville, Ky.;

Mr. D. R. Gebhart, Nashville, Tenn.; Mr. E. B. Hardy, Alva, Okla.; Mr. William Breach, Winston-Salem, N. C.; Mr. H. W. Stopher, Baton Rouge, La.; Dr. Edwin N. C. Barnes, Washington, D. C.; Mr. J. Henry Frances, Charleston, W. Va.; Miss Kate Lee Harrelson, Atlanta, Ga.; Mr. Thomas L. Gibson, Baltimore, Md.; Miss Julie Cuddeback, Hattiesburg, Miss.

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TENTATIVE PROGRAM  
SOUTHERN SUPERVISORS' CONFERENCE  
JANUARY 11-15, 1926, BIRMINGHAM, ALABAMA

**Monday Morning**

- 10:00-12:00—Registration—Mezzanine Floor—Hotel Tutwiler.  
 2:00—Industrial High School—Colored—Choruses and Bands.  
 3:00—"Negro Spirituals"—Miss Mary E. Grissom, Louisville, Ky.  
 4:00—Informal Recital—Hotel Tutwiler.  
     Milton Cook, soloist—Supervisor of Music, Nashville, Tenn.  
     Franz Strahm, pianist—Western State Normal, Bowling Green, Ky.  
 6:00—Dinner for Officers of Conference.  
 8:00—Phillips High School.  
     Formal opening.  
     Address of Welcome.  
     Response by Wm. Breach, Director of Music, Winston-Salem, N. C.  
 8:30—Concert—Students from First and Second Year High School.  
 10:30—Community Singing—Hotel Tutwiler.  
     Director, D. G. Gebhart, Peabody College, Nashville, Tenn.

**Tuesday Morning**

- 9:00—Business Meeting.  
     Election of Officers.  
 10:00—Demonstration Music in the Elementary Grades.  
 11:30—Discussion—Led by Miss Mae E. Sanders, Murfreesboro, Tenn.

**Tuesday Afternoon**

- 2:15—Hotel Tutwiler, Miss Irma Lee Batey, Vice-President, presiding.  
     Singing led by Miss Jennie Bell Smith, Jacksonville, Fla.  
 2:20—President's Address, Miss Helen McBride, Supervisor of Vocal Music, Louisville, Ky.  
     Address (to be announced) Edgar Gordon, Madison, Wis.  
     President National Music Supervisors' Conference.  
     Address—"The Development of the City Musician."  
     William Norton, Flint, Mich., Vice-President N. M. S. C.  
     Address—"Fundamental Principles of Music Education."  
     Jay W. Fay, Director of Music, Louisville, Ky.

**Tuesday Evening**

- 6:00—Informal Supper—Hotel Tutwiler.  
     Stunt Leader, Vernon McFee, E. Tenn., Normal, Johnson City, Tenn.  
 8:15—Concert—High School Band and Orchestra—Philips High School.  
 10:30—Community Singing—Hotel Tutwiler.  
     Director, H. W. Stopher, Louisiana University, Baton Rouge, La.

**Wednesday Morning**

- 9:00—Singing led by Pride Doyle, Supervisor of Music, Concord, N. C.  
 9:05—Problem—Music Appreciation.  
 11:00—Discussion led by Glenn Gildersleeve, Greensboro, N. C.  
     Topic, "Music Appreciation in the Grades."  
     Miss Kate Lee Harrelson, Supervisor of Music, Atlanta, Ga.  
     Topic, "Music Appreciation in the High School."  
     Mrs. Grace P. Woodman, Supervisor of Music, Jacksonville, Fla.

**Wednesday Afternoon**

- 2:00—Problem—Instrumental Instruction.  
 3:00—Discussion.—Led by Arthur Talmadge, Shorter College, Rome, Ga.  
     Topic, "Piano Class Instruction."  
     (To be announced.)  
     Topic, "The Sectional Rehearsal."  
     Christian Kutchinski, Winston-Salem, N. C.  
     Supervisor of Instrumental Instruction.  
 4:00—Concert. Ensemble Singers of Geo. Peabody College for Teachers, Nashville,  
     D. R. Gebhard, Director.

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**Wednesday Evening**

- 8:15—Concert—High School Choruses and Philharmonic Orchestra.  
 10:30—Community Singing—Hotel Tutwiler.  
 Director, G. Campbell Coxey, New Orleans, La.

**Thursday Morning**

(This day to be spent at Montevallo, Alabama—Delegates will leave on an early special train.)

- 11:00-12:30—Assembly Singing.  
 Introduction: Miss Andrus.  
 Address of Welcome: Dr. Palmer, President of Alabama College.  
 Prof. Richard, Dean of Music Department.  
 Response: President Southern Conference, Miss Helen McBride, Louisville, Ky.  
 Music: "Hejre Kati"—Hubay.  
 Alberta Potter, Violiniste.  
 Address: "High and Junior Executives and the Director of Music."  
 Dr. Edwin N. C. Barnes, Washington, D. C., Director of Music.  
 Music: "Fantasie" C minor for Two Pianos—Mozart-Grieg.  
 Elizabeth Blair Chamberlin and Polly Gibbs.  
 12:30-1:30—Lunch.

**Thursday Afternoon**

- 1:30-2:30—Inspection of College Buildings (Junior and Seniors as guides from Public School Music classes.)  
 2:30-4:30—Observation of Teaching Methods by Miss Andrus and Assistants, Reynolds Hall  
 4:30-5:00—Fatigue.  
 5:00-6:00—Reception, Ramsay Hall.  
 6:00-7:00—Dinner.

**Thursday Evening**

- 7:30-8:15—Reynolds Hall—Operetta "The Enchanted Garden."  
 (Written and directed by Miss May Andrus)

**Friday Morning**

- 9:00—Chorus Elementary Schools. 6000 Children.  
 10:30—Final Business Meeting.  
 Report of Committee on Educational Policy—Paul Weaver, Chairman.

**Friday Afternoon**

Phillips High School Auditorium

- 2:00—Singing, lead by P. N. Larson, Supervisor of Music, States.  
 2:05—Voice Instruction in the High School.  
 William Breach, Director of Music, Winston-Salem, N. C.  
 2:30—Voice Class Demonstration.  
 3:00—To be announced.  
 3:30—Place of Operettas in the Public Schools.  
 Louis Stokey, Supervisor of Music, High Point, N. C.  
 6:30—Informal Banquet—Hotel Tutwiler. Paul Weaver, Toastmaster.  
 9:00—Opera, "The Royal Vagabond."  
 10:00—Dance.

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Geisha, The  
Going Up  
Her Regiment  
Isle of Champagne  
Listen Lester  
Mlle. Modiste  
Mocking Bird, The  
Only Girl, The  
Princess Pat  
And Hundreds of Others

Quaker Girl, The  
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CLARENCE WELLS, Orange, N. J., Treasurer.

### 1926 MEETING---ATLANTIC CITY

MARCH 10, 11, 12

I have just returned from an all too short visit to Atlantic City with the established conviction that we shall have one of the best meetings in the history of our Conference at this famous seashore resort next spring. Please mark these dates on your calendar now—March 10, 11 and 12.

The Ambassador Hotel has been chosen as our headquarters. It is without doubt one of the finest hotels in the country with unusual facilities for handling a large convention. It will be possible for all our members to stay at this hotel at extremely reasonable rates and practically all of our meetings can be held there. The cuisine is exceptional and for those who enjoy salt water bathing, there is a wonderful pool containing a sufficient amount of purified and heated salt water. The appointments are all palatial and "must be seen to be appreciated."

The members of the Music Section of the Atlantic City School Department are busy making plans for our reception and I am sure their new high school with its remarkable organ will be a revelation and a joy particularly to the members of our profession who play on the king of instruments.

Hereafter I wish to assure you that I will not use this column to urge you

to attend the convention. All progressive members of our profession fully appreciate the advantages of attending such a meeting at least once a year. I shall hope to set down, however, from time to time items of interest and the speakers procured for your pleasure and profit.

I have received from time to time suggestions that new speakers be secured for our program. In most instances, however, no names have been proposed. If you know of someone you would like to hear, will you not write me at once giving me the name, address and probable subject which you would like to have discussed. The president cannot "carry on" without the co-operation of the members of the Conference.

In closing may I ask one favor which is, that all our members cultivate the habit of answering all letters received promptly, especially those which refer to the business affairs of the Conference. It is absolutely impossible for your officers to proceed with the many details of organization and program planning when letters sometimes remain unanswered for a week or more. I thank you.

Cordially yours,

George J. Abbott.

## BULLETIN NO. 6

*Content of the Survey of Music  
Material for School Orchestras*

This bulletin, offered as a report of the Committee on Instrumental Affairs, represents a survey of orchestral music, adapted for performance by grammar, junior and senior high school ensembles. It is designed to make easily accessible to the supervisor a great amount of the world's best music. Approximately 600 compositions are listed under these grades of difficulty:

Grade I, elementary, for the beginners' orchestra.

Grade II, easy, for the more experienced grammar or junior high school orchestra.

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Advantages and Disadvantages of Cramming.  
Why College, and After College, What?  
Etc., etc., etc., etc., etc., etc., etc., etc.,

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## MUSIC TEACHER'S NATIONAL CONFERENCE

PROGRAM 47TH ANNUAL MEETING  
Dayton, Ohio, December 28-30, 1925

## MONDAY MORNING

## 9:30—Music in a Liberal Arts Course

Dr. W. W. Boyd, President, Western College for Women, Oxford, Ohio.  
THE DIVERSE PROBLEMS OF MUSIC SCHOOLS AND MUSIC DEPTS.  
H. H. Bellamann, Julliard Musical Foundation, New York City.  
(A paper based on observations made during an extended trip to many conservatories and universities.)

## HIGHER DEGREE IN MUSIC EDUCATION

P. W. Dykema, Professor of Music Education, Teachers' College, Columbia University, New York City.

## THOUGHTS ON MUSIC EDUCATION AND THE ART OF MUSIC

David Stanley Smith, Dean, School of Music, Yale University, New Haven, Conn.

## TESTS IN MUSICAL INTELLIGENCE:

Harrison D. LeBaron, Ohio Wesleyan College, Delaware, Ohio, Chairman.

## SCIENTIFIC TESTING IN MUSIC

Jacob Kwalwasser, State University of Iowa, Iowa City, Ia.

## THE MUSIC TEACHER'S INTEREST IN TESTS

J. Lawrence Erb, Connecticut College, New London, Conn.

## COMMON SENSE IN MUSICAL TESTS

Max Schoen, Professor of Psychology, Carnegie Institute of Technology, Pittsburgh, Pa.

## MONDAY AFTERNOON

## 2:30—Simultaneous Voice and Piano Conferences

## VOICE Conference:

H. L. Butler, Dean, School of Fine Arts, Syracuse University, Syracuse, Chairman  
Oscar Saenger, New York City, Leading Speaker.

## PIANO Conference:

General Topic: Piano Training of Very Young Children.

Mrs. Crosby Adams, Montreal, N. C., Chairman.

## EARLY MUSICAL TRAINING OF CHILDREN IN RELATION TO THE DEVELOPMENT OF MUSICAL CULTURE

Will Earhart, Director, Public School Music, Pittsburgh, Pa.

## MATERIAL FOR EARLY PIANISTIC TRAINING

Miss Louise Robyn, American Conservatory of Music, Chicago, Ill.

Other topics and speakers to be announced.

## "CREATIVE MUSIC FOR CHILDREN"

(Illustrated by lantern slides, showing instruments made and used by children)

Mrs. Satis N. Coleman, Teachers' College, New York City.

## MONDAY EVENING

6:00—Dinner at Hotel Miami, auspices of Dayton Federation of Music Clubs.

8:00—Concert, auspices Dayton Federation of Music Clubs.

## TUESDAY MORNING

## 9:30—How Can Music Express Emotion?

Donald M. Ferguson, University of Minnesota, Minneapolis, Minn.  
MUSIC APPRECIATION ANALYZED

E. H. Wilcox, University of North Dakota, Grand Forks, N. D.

## THE PSYCHOLOGY OF READING MUSIC

Raymond H. Stetson, Professor of Psychology, Oberlin College, Oberlin, Ohio.

## THE PRACTICAL APPLICATION OF MUSIC THEORY

George A. Wedge, Curtis Institute of Music, Philadelphia, Pa.

## IMPROVISATION—ITS HISTORY AND APPLICATION TO MODERN MUSIC STUDY

James H. Hall, Oberlin College, Oberlin, Ohio.

## THE COMPOSER'S WORKSHOP

Louis Victor Saar, Chicago, Illinois.

## TUESDAY AFTERNOON

## 2:00—Committee Reports:

## HISTORY OF MUSIC AND LIBRARIES:

William Benbow, Buffalo, N. Y., Chairman.

The most significant books on music published in 1924, compiled by Dr. Carl Engel, Music Division, Library of Congress, Washington, D. C.

## COMMUNITY MUSIC:

P. W. Dykema, Teachers College, New York City, Chairman.

Development of community music activities during 1925.

## FIFTIETH ANNIVERSARY OF FOUNDING OF M. T. N. A.:

C. N. Boyd, Pittsburgh, Pa., Chairman.

Proposed Plans for 1926 Meeting.

Reports of Officers.

Election of Officers and other new business.

## 3:15—Organ and Choral Music:

## MODERN PHASES OF ORGAN PLAYING

Palmer Christian, University School of Music, Ann Arbor, Mich.

## CHOIR ORGANIZATION AND TRAINING

John Findley Williamson, Director, Westminster Choir, Dayton, Ohio.

## 4:30—Organ Recital

Edwin Arthur Kraft, Cleveland, Ohio.

Given at the residence of Col. and Mrs. Edward A. Deeds, through whose courtesy the recital is offered to members of the Association.

## TUESDAY EVENING

## 6:00—Banquet Tendered by the Citizens of Dayton.

Speaker to be announced.

## WEDNESDAY MORNING

## 9:30—Music and Instruments of the Aztecs—(Illustrated)

Miss Lota M. Spell, Librarian, Garcia Library, University of Texas, Austin,

## MODERN BRITISH SONG

Miss Ursula Greville, Editor, "The Sackbut," London, England.

## AMERICAN MUSIC

Henry V. Stearns, Topeka, Kansas, Chairman.

## AMERICAN OPERA

Charles S. Skilton, University of Kansas, Lawrence, Kansas.

## JAZZ IN MUSIC TODAY

Edwin J. Stringham, Dean, Denver College of Music.

## A FORWARD LOOK IN AMERICAN COMPOSITION

Howard Hanson, Director, Eastman, School of Music, Rochester, N. Y.

## THE AMERICAN COLLEGE AND THE CREATIVE MUSICIAN

Philip Greeley Clapp, State University of Iowa, Iowa City.

## WEDNESDAY AFTERNOON

## 2:00—Conference of the Association of Past Presidents of State Music Teachers Associations

Sidney Silber, Chicago, Ill., President.

Walter Spry, Chicago, Ill., Secretary.

Reports and Discussions by Representatives from State Associations.

## 3:15—Public School Music Conference

William Breach, Past President, Music Supervisors National Conference, Winston-Salem, N. C., Chairman.

## THE ULTIMATE UNMEASURABLE VALUES OF MUSIC—HOW MAY THEY BE ATTAINED?

William Breach, Winston-Salem, N. C.

## THE COMPOSER'S VIEWPOINT IN SCHOOL MUSIC

Harvey Worthington Loomis, New York City.

## SCHOOL MUSIC CONTESTS

Frank A. Beach, Kansas State Teachers' College, Emporia, Kansas.

## SOME AIMS IN INSTRUMENTAL INSTRUCTION

Russell V. Morgan, Director, Public School Music, Cleveland, Ohio.

## WEDNESDAY EVENING

## 8:00—Concert by Dayton Westminster Choir; John Finley Williamson, Director.

Soloist, Ursula Greville.

After the concert, reception at residence of Mrs. H. E. Talbott.

## MUSIC APPRECIATION IN THE JUNIOR HIGH SCHOOLS OF DETROIT

CLARA ELLEN STARR, *Supervising Instructor,  
Intermediate Schools, Detroit, Michigan.*

The children in the Junior High Schools of Detroit are singularly fortunate in being able to base their course in music appreciation directly upon the Junior Concerts which are given outright by the Detroit Symphony Society to the boys and girls of the sixth through the ninth grades in the public and parochial schools of Detroit and Wayne County. 20,000 tickets are given away each year in a series of five pairs of concerts, the only condition being that each child shall have been previously prepared upon the numbers presented by the orchestra at each concert. The Symphony Society has realized with much wisdom that great music should not be for the adult musical public alone; if it is to become, as in Europe, the cherished possession of the entire people, love and appreciation for it must be inculcated in the bosoms of the youngsters and there is positively no way of doing this without permitting them to hear it.

Briefly, the organization of this project is as follows: Before the symphony season closes in the spring, while Miss Rhettts, Educational director of the symphony, and Mr. Kolar, Associate Conductor of the Detroit Symphony Orchestra and the Junior concerts are still in town, the programs of the concerts for the coming season are selected and arranged great care being exercised to include only such numbers as may be reproduced in the schoolroom by means of the phonograph. In this fortunate

day this does not imply a limitation as so much that is best in musical literature is now available in that form. Lists of the numbers to be played are furnished to all music and auditorium teachers weeks before the close of school, making it possible for them to plan ahead for their sets of records and to devote a part of their summer study to better equipping themselves for the task of preparing the children. At least four weeks before each concert all teachers in any way concerned with the teaching of music appreciation meet for an hour with Miss Rhettts, when the numbers of the programs are presented and explained in her inimitable manner, with the thought always uppermost of finding the simplest and most direct means of presenting the truths to the children. The result is that a standardized type of excellent work in music appreciation is being done in all the schools. The fact that the numbers studied and analyzed, are all to be found in the Junior Concert programs in no way limits the possibilities of the course for herein may be found illustrative material for any course in music appreciation. In the Junior high school notebooks are kept, composers are studied, instruments of the orchestra become easily familiar to the boys and girls, because are they not going to see and hear a great symphony orchestra? Rhythm, melody, and harmony, simple musical form, folk songs and dances, all these and many other fascinating by-paths may be followed

in the classroom while the children are becoming acquainted with the music they are later to hear at Orchestra Hall.

The sad part of it is that not every one of these eager interested boys and girls may finally hear the orchestra; the limited capacity of the hall makes it necessary to distribute the tickets to the schools on a pro rata basis. The teachers in turn give them to the children who have evinced the greatest interest, who have kept the best notebooks or according to a number of other devices.

The Junior Concerts culminate in the annual music memory contest which is played at Orchestra Hall by the symphony orchestra and participated in by all pupils who have written a perfect score paper in preliminary contests held in each school. After the themes of the contest have been played the orchestra plays the final concert of the season while the papers are being corrected and scored. Before the children leave the hall the results are announced, district banners awarded to the winners, and little gold pins, gifts from Mr. Murphy and Mr. Remick, two of the directors of the symphony society, are presented to each child who can boast a perfect score paper.

Another of the most profitable activities carried on by the Detroit Symphony Society is the series of Young Peoples' concerts given each month on Saturday mornings which anyone may attend. Unlike the Junior concerts there is no preliminary preparation. Instead Miss Rhetts delivers lectures, accompanied by lantern slides, and these are illustrated by the orchestra under Mr. Kolar. They are open to any child or adult who cares to attend and

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he must be a deeply studied grown-up indeed who fails to add considerably to his store of culture by attending. Many Junior high school boys and girls, having been introduced to symphonic music through the Junior concerts, eagerly welcome the added opportunity afforded by the Young Peoples' Concert. Any child who attends either series must needs absorb no small amount of musical intelligence presented in a singularly vital and appealing fashion. The inevitable result of all this will be a greatly increased musical public in the course of a decade or so. There is no theory about it. That will come to pass, and the symphony society whose wisdom and foresight has accomplished it will be one of the community's principal creditors.

Expectation, understanding, and appreciation are not always to be found at the same time in a symphony concert audience; when the trio meets the event is worthy of record. I shall let Cyril Arthur Player of the Detroit News recount for you his impression of the eager, expectant crowd of boys and girls assembled in orchestra hall one afternoon in late December to listen to a symphony concert.

This story is for grown-ups only. No child will need to read it, for to all the children concerned the matter is an open book. But with the grown-ups it is different. The disadvantages of being grown-up were bleakly prominent on Monday and Wednesday at Orchestra Hall. On those particular afternoons childhood was the password which conjured entrance and anything over that was barred.

It may be difficult for grown-ups to believe all this that is to be set forth. But these children, these little roosters who come home with soiled collars

and torn sleeves and wounded physiognomies, are simply putting something over on their elders. The Symphony Society put them up to it, and employed Miss Edith Rhetts as their active agent in the matter. The whole orchestra is in the conspiracy, including Victor Kolar. How they must laugh at us, these children! As for Mr. Murphy and the society which gives these concerts free to the children of the grade schools of Wayne County, it is time the public knew the truth.

Now, as you know, Orchestra Hall is a lovely building, with a mellow richness, which is the setting for Detroit's most brilliant audiences. It has its Golden Horseshoe. On concert nights there is pomp and circumstance and much noise of sirens, cries of porters, mingling of fine apparel and gay colors. Dignity marches in the van and humility brings up the rear. Society nods familiarly to culture. Everyone knows these concerts. They are on the Schedule.

Picture the same scene in part; the handsome hall; traffic diverted; the two largest policemen in the world blocking off advancing motor cars and—juvenile Detroit clambering off street cars, hurrying up the sidewalks from all directions and converging triumphantly on the doors of Orchestra Hall. All the ceremony, mind you, of their elders; policemen ushering them on their way—large red-faced, competent, burly and bulky policemen; vehicles summarily checked, safety zone unapproachable; the children from all over the county are attending a private concert and unless, you, dear sir and kind lady, are one of a slim half-dozen who have official business at the proceedings, you haven't money enough to buy your

way in unless you purchase the entire property.

What goes on inside at these exclusive concerts? You will never believe it. The audience is on time; each child marches in with a check to a reserved seat and is there on time. Don't look embarrassed; no doubt your case is a special one. I merely mentioned that they were on time. Then they remained awake and they were as frankly pleased and untired at the close of the program as at the beginning and I don't expect you to believe this—kept their seats. Finally they filled the house for the pair of concerts—4,000 of them all told—and, under ordinary circumstances, their elders have never succeeded in doing that!

The hall is filled. A vista of eager faces stretches from orchestra pit to topmost gallery. In the box customarily occupied by a Very Rich Man a nonchalant boy sticks his bare elbow into the padded partition; his elbow is bare because his shirt-waist, home-made and faded, is largely torn. His collar announces to everyone that the day so far has not been a failure and that he is wearing the rags of adventure. Next in the box is a sharp-features lad in good tweeds. Next, a young lady wearing a spangled velvet turban.

The audience is enjoying the preliminaries. The harp is tuning up. Two clarinets walk on amiably at the back, and a bassoon stops to chat a moment with a bass viol. A flute nods to a group of violins and up beside the horns the percussion brews its little broths in readiness for large things to come. In fact, for the space of a few minutes the orchestra disintegrates into fascinating units, each instrument a personality, each per-

## SCHOOL MUSIC

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sonality a key to mysteries and revelations.

When all these delightful things have been carefully surveyed, but not exhausted, a pleasant-featured, clear-voiced woman steps to the front of the stage and greets the audience. It is an audience worth greeting and the president of the Detroit Federation of Women's Clubs, Mrs. Herbert F. Prescott, realizes at once that the privilege is mutual. The words are wise and kind and soon stated. And as this pleasant prelude closes there settles over the house an amazing something indefinable, a feeling, an inspiration, a tenderly-veiled consciousness, which suggests the 2,000 infinites whose souls are being born into the city's destiny.

Victor Kolar steps briskly forth and bows gravely once, familiarly twice, to the applause, and passes swiftly to the task in hand. A trifle hasty, is Mr. Kolar; a man should make the most of that applause; it is genuine.

However, the clock moves and there is a program to be given. It is a good program. There is no jazz. These children have come to listen to a Symphony Orchestra. Curiosity touches their faces with a flame and interest keeps it a-light.

Schubert's *Marche Militaire*, Weber's *Overture to Der Freischutz*; *Andante* from Haydn's *Surprise Symphony*; Saint-Saens, *Omphale's Spinning-Wheel*, Berlioz, *Dance of the Sylphs*; Delibes, *Pizzicato* from *Sylvia*; Two melodious German dances. A good program, carefully picked and carefully played by \$300,000 worth of orchestra. The audience is worth more than that.

Applause rises to the painted roof at the close of each number. At the end Mr. Kolar, his work done, smiles

and looks pleased. The orchestra smiles and looks pleased. Well they may; for Detroit's future Symphony Society is before them.

The concert is over. No unctuous limousines roll heavily along Parsons; no impressive line moves richly toward the canopied sidewalk. Somehow we miss them cheerfully. Yellow street cars pause before the doors and the largest policeman in the world checks the traffic while the patrons of music scatter to the four corners of the county, many of them, it happens, to walk a sturdy distance, many to wait at transfer points.

Orchestra Hall is emptied. But it is hard to shut the doors on those happy-eager faces; hard to still the music that those young ears drink in; hard to darken a hall where lingers persistently the flame of childhood over every seat.

It is the soul of young Detroit finding release. Now long, dear sir, since your elbow penetrated your sleeve and your enthusiasms carried you magnificently to the heavens? Poor grown-ups!

---

#### ALONG THE CHROMATIC TRAIL

Mr. D. D. Nye of New York is taking the place of Edward B. Birge at the University of Indiana, while the latter is having a year's leave of absence.

\* \* \*

Mrs. Agnes Fryberger has been appointed Director of Music at the Northrup Collegiate School, Minneapolis, Minn.

\* \* \*

Nils Boson who recently went to Richmond, Indiana, as Director of Music in the Public Schools of that city, has taken as his first assistant

the newly acquired Mrs. Boson, who was Miss Helen Brown, of Cleveland, O.

\* \* \*

Miss Vera R. Prince is the newly appointed teacher of music in the new "Million Dollar" High School at Orange, New Jersey. Clarence Wells is the Director in that New York suburb.

\* \* \*

The Tulsa, Oklahoma, schools have added a band master and teacher of band instruments to the music department this fall in the person of Milford Landis. H. H. Ryan performs a similar duty for the orchestral department with H. D. Legron as teacher of violin classes.

\* \* \*

The *In and About Chicago Music Supervisors' Club* will hold its luncheon and meeting every first Saturday in the month at the Auditorium Hotel, Chicago, at 12 o'clock. Visiting supervisors are cordially invited to attend when in the city.

\* \* \*

Journal Editor:

I would like to be placed on the Music Supervisors' Journal mailing list, for I know you send out much that would be an inspiration and help to me in my work. I have a very large and very interesting field of Rural work in music here in the most Southwest corner of our U. S. A.

I drive 15,000 miles a year in a Ford coupe and my car is welcome in every neighborhood as is the community sing and the free piano lesson and the evenings with the victrola.

It is a great game and we are all "at bat" none of us "striking out."

Thanking you for any and all courtesies,

Cordially,

Ruth Hyde Perkins West,

Supervisor of Music, S. D. County.

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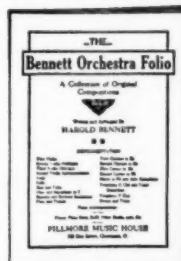
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## Instrumental Music Department

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RUSSELL V. MORGAN, Cleveland, Ohio.

C. M. TREMAINE, New York City, Sec'y.

## STATE AND NATIONAL BAND CONTESTS

### *New Book of Rules Ready*

Supervisors will be interested to know that the booklet of rules for the 1926 state and national school band contests has just been published by the National Bureau for the Advancement of Music, which is cooperating with the Committee on Instrumental Affairs of the M. S. N. C. in the organization of these contests. It is the third of its annual announcements and, benefiting by the experience gained in the contests of 1924 and 1925, is larger and more comprehensive than either of its predecessors. Many requests for the booklet have already been received both from those who took part last year and from others who will enter bands for the first time.

The first year of the Committee's activity in this field it organized or assisted five state contests and the second year ten state and two sectional contests. This year there is every indication that the number will be much greater, for the contests are making remarkable headway as a means of promoting school instrumental music and winning for it more adequate recognition on the part of the school authorities and the public.

A national contest will be held next spring for the winners of the state

events, at which a handsome gold and silver trophy, bronze tablets and medals will be awarded the band ranking highest.

The booklet is illustrated with the pictures of fourteen bands which won first place in their state contests, or in divisions of these contests, last spring. Special prominence is given the band of the Council Bluffs, Iowa, High School, Lee M. Lockhart, Director, which won the band event of the Mid-West high school contest held at the Music Supervisors' National Conference in Kansas City last April and also the Middle West Sectional contest, organized by the Committee, and open to the winners in the Conference contest, and in the state contests in Ohio, Illinois, Indiana, Iowa, Michigan and Minnesota.

There are also illustrations of the beautiful bronze and silver trophies awarded to first winners in state contests and to be kept permanently if won three times; the first and second place bronze tablets, to be kept permanently; and the silver and bronze medals for individual members of winning bands. All these prizes, as well as those for the national, are donated by the National Association of Band Instrument Manufacturers.

The Committee on Instrumental Affairs consists of Jay W. Fay, Louisville, Ky., chairman; Victor L. F. Rebmann, Yonkers, N. Y.; J. E. Maddy, Ann Arbor, Mich.; Russell V. Morgan, Cleveland, O.; Raymond N. Carr, Des Moines, Ia.; and C. M. Tremaine, director of the National Bureau for the Advancement of Music, secretary. It urges upon all supervisors the desirability of entering their band ensembles in state meets or, if the bands are not under their direct charge, making it their business to see that the leaders in their towns and vicinity are notified and encouraged to participate. The Committee points out that taking part in these contests is a valuable educational experience, regardless of the chance of winning a prize. This has been borne out by the comments of many of the bands which have participated, their leaders stating they felt more than repaid for the time put into rehearsal and the expense of traveling. The rules for judging as well as the general contest idea have been given most careful consideration by the committee, so that the contests may serve best to develop musical qualities in the playing and at the same time be absolutely fair to all entries.

Four classes of bands are eligible to the Committee's state contests: Class A—high school or school of equivalent rank having enrollment of 400 or more; Class B—similar institutions having an enrollment of less than 400; Class C—Grammar school and junior high school; Class D—Bands organized less than one year. To facilitate participation of the smaller and financially weaker bands the Committee is encouraging the holding of intra-state, or district, contests preliminary to the state finals.

In order to make the contests helpful to bands of varying abilities, while nevertheless aiming toward uniformity and a higher general standard in band work, the Committee has included in its list of material one required number for each class, though to be well within the range of the average bands of that class, and a selective list of twenty, of different degrees of difficulty, from which one is to be chosen for playing at the contest.

The Committee does not insist that its own rules regarding eligibility, judging or compositions be adhered to by independent contests in which it is asked to give prizes, but it recommends their adoption, so far as this is possible, as a general aid in developing the band contests, and more specifically, as a means of preparing the winners for the national on a footing of equality with other state winners.

The Committee cooperated last year with the following organizations in the holding of their state band contests: University of Minnesota, University of South Dakota, Michigan Agricultural College, Kansas State Teachers College, Iowa High School Musical Activity Association, Indianapolis Chamber of Commerce, the Supervisors' Conference, and the Wisconsin, Illinois and Ohio School Band Associations. One aim of the contests is to develop such associations, and it is expected that several will be added to the list this year.

The booklet of rules is being mailed to a list of 13,000 music supervisors throughout the country. Write to C. M. Tremaine, secretary of the Committee, 45 West 45th Street, New York, and it will be sent immediately.

## Open Forum

Editor's Note:—The Open Forum department will be open for discussion of questions pertinent to the welfare of the Conference and the cause of Public School Music in general. Communications intended for the department should be so specified by the writers. It is hoped that members of the Conference, and others will avail themselves of this opportunity to contribute a real service to School Music.

### MORE ABOUT SECTIONAL MEETING

Editor of Journal:

I suggest that you print in the *Journal* this entire communication. I suppose it is dangerous for anyone to select any names from the vast number of capable supervisors who might be addressed. I however, have not the time nor the resources necessary for engaging in a correspondence

Mr. Frank Beach, Emporia, Kansas.  
Mr. John C. Kendel, Lansing, Michigan.  
Mr. E. N. C. Barnes, Washington, D. C.  
Mr. Glenn H. Woods, Oakland, California.  
Mr. William Breach, Winston-Salem, N. C.  
Mr. George J. Abbott, Schenectady, N. Y.  
Mr. E. B. Gordon, Madison, Wisconsin.  
Mr. T. P. Giddings, Minneapolis, Minn.  
Miss Frances Dickey, Seattle, Washington.  
Mr. Walter Butterfield, Providence, R. I.

My Dear Friends:

This identical letter is going to all of you. Unless you are an officer in some music supervisor's organization you represent merely a typical member. As far as the matter in hand is concerned I have no desire and, of course, no power to confer upon you any other distinction or any other authority. Moreover, since I am writing exactly the same words to each of you, you will see that there is no attempt at secrecy.

I write primarily to suggest that you have seriously in mind the provisions adopted at the supervisors' conference in Kansas City, that beginning in 1926, we shall inaugurate a plan of

which would adequately cover the field, and I therefore, take refuge in this representative list and the wide circulation thru the *Journal*. I trust it will help in bringing about that continued discussion which is necessary.

Truly yours,  
Peter W. Dykema.

Mr. A. W. Mason, Louisville, Kentucky.  
Miss Alice M. Inskeep, Cedar Rapids, Iowa.  
Mr. August D. Zanzig, Brookline, Mass.  
Miss Mary Conway, New Orleans, La.  
Dr. Victor Rebmann, Yonkers, N. Y.  
Mr. H. O. Ferguson, Lincoln, Nebraska.  
Miss Mabelle Glenn, Kansas City, Mo.  
Mr. Anthony Montani, Palo Alto, Calif.  
Miss Helen McBride, Louisville, Ky.  
Miss Sudie L. Williams, Dallas, Texas.  
Mr. George O. Bowen, Tulsa, Oklahoma.

alternating national and sectional conference meetings. As you probably know, there is a movement on foot to rescind this action, but we are not justified in assuming that another change will be approved. Of course, it may be, but if it should not be it is essential that we be prepared for the inaugurating of the recently approved system. I therefore, am appealing to you as representative supervisors to take some steps which will lead to a sufficient number of sectional meetings in 1927, so that the entire country will be adequately covered and which will in turn result in the right kind of a national meeting in 1928.

This does not mean that you should write a pledge to me altho I shall be pleased to have an acknowledgement from you of this communication. I should also welcome any indication as to what you plan to do. The whole purpose of this communication is to urge you to get into touch with other people in your vicinity. As you know no specific lines were laid down for the sectional conferences. There may be as many as the people of the various parts of the country desire. Mr. Geo. O. Bowen, of the *Journal*, in a recent communication offers as a tentative division the following five sections. An eastern, including the states north of West Virginia and Maryland, and east of Ohio. A southern, including those south of Pennsylvania and the Ohio River, and east of the Mississippi. A central, including those west of Pennsylvania, north of the Ohio River, and north of Missouri and Kansas, and east of Montana and Wyoming. A south-western, including those west of the Mississippi River, south of Nebraska and Iowa and Colorado and east of Colorado and Arizona. A western, including the rest of the country. There is nothing final about this but it is suggested as a beginning.

The circulation of this letter might have been greatly extended but I shall do this by means of publishing it in the *Journal*. Moreover, there are probably other people, if you will pardon me for saying so, that might quite as well have been addressed as yourself. It seems to me, however, that you are, as I said above, representative of our supervisors and that you will serve excellently to initiate an interest which will lead to a wide solution of this problem. Certainly it is one which is of vital importance

to all supervisors in the country and one which must not suffer from inattention.

Truly yours,

Peter W. Dykema,

*Professor of Music Education,  
Teachers College, Columbia University.*

---

Dear Mr. Editor:

I regret to note on page six of the October Music Supervisors Journal that "we do not agree with the amendment as passed." I refer, of course, to the biennial sessions of the various conferences. Further on I note that Mr. Maddy seems to feel as you do and proposes an amendment which will vitiate the effect of the one which was accepted last year. You then comment on the fact that very few were in attendance at the business meeting in which the resolution was passed. That being the case, it would seem that the great majority were uninterested—whichever way the conference decided to meet. Consequently, why should a few try to jam throu their particular opinions after the conference has gone on record as favoring the amendment. Frankly I do not know that this will solve the question of the impossibility of attending two conferences in a year, but I feel strongly that it is worth trying. If, after trying it, we find that it does not work out we can get back to the original plans of all conferences concerned.

I sincerely hope that the two conferences may function with a greater spirit of co-operation for the good of the cause than has been evident heretofore.

George J. Abbott.

*Pres. Eastern Supervisors' Conference.*

## HERE AND THERE

### *What's Going on*

The Music Festival of the South Bend, Indiana, Public Schools, under the direction of Miss Effie Harmon and her corps of assistants, included a number of excellent programs, including a Demonstration of Instrumental Class Work; a choral concert by the Elementary and Junior High School, in which the principal work was "The Walrus and the Carpenter" by Percy Fletcher, and a Senior High School program, presenting the Band, Orchestra, Glee Clubs and Chorus.

Another of Glenn Woods' big programs in the Oakland, California, Municipal Auditorium Arena, presented a Junior High School of 86 players, and Junior High School Combined Chorus of 1067 graduating students.

The Davenport, Iowa, combined Orchestras of the public schools under the direction of Julius A. Schmidt, gave an interesting program in the Masonic Temple. Features of the program were an Ensemble of five Harps and a Demonstration by the Piano Classes in which ten grand pianos were used.

The Orchestra, 28 players, and Glee Clubs, 75 singers, of Weaver High School, Hartford, Conn., presented recently a program of high class choral and orchestral music. The orchestra was under the direction of James D. Price and Ralph L. Baldwin conducted the choral numbers. Besides a

miscellaneous program, Hosmers cantata, "*The Man Without A Country*" was sung with orchestral accompaniment.

A most significant demonstration of what may be accomplished in a short time, was given in Yonkers, New York, when, after only a dozen lessons, 750 boys and girls from the high and grammar schools of that city joined in a big ensemble. The first part of the program consisted of a demonstration of Class Work in wind instruments, under the direction of Albert G. Cullum, supervisor of instrumental music. In the second part Dr. Victor L. F. Rebmann, director of the Yonkers School Music Department, lead ten combined grammar school orchestras in an interesting program.

Another demonstration of Instrumental Music which shows the big way in which that phase of school music is being developed, was given by the schools of Winston-Salem, N. C., under the direction of Christian D. Kutschinski, Instrumental Supervisor in the city where William (Billy) Breach is the director of all school music. The program shows a finely worked out plan in which different ensemble groups, besides fully organized orchestras and bands from the High School took part. Violin Choirs, Woodwind Ensemble, Brass Sextet, Harp Solo and Duet, Cornet Choir, Saxophone Ensemble, Grade School

Orchestra and other combinations are found on the program.

A concert by the Lockport, N. Y. (?) High School Musical Clubs, introduced a program in which Band, Glee Club, and smaller instrumental ensembles took part. Earl Haviland, Supervisor of Music, directed the vocal numbers and Charles R. Barone the instrumental. The same directors presented a full Festival program in which the Choral Club, Glee Club, Band, String Quartet and Orchestra had a part. The big number on the program was the playing of three movements from the Symphony in G-minor by *Mozart*, by the orchestra.

We note that the program of the Kansas State Teachers Association, recently held in Kansas City, Kansas, contain a number of fine contributions by Miss Bessie Miller, Director of Music in the schools of that city, and a well-known member of the M. S. N. C. Combined choruses from several high schools presented Anderton's "Wreck of the Hesperus," and a sixth grade chorus of 300 voices presented a program of part songs. School Symphony Orchestras, Glee Clubs, Quartets and other groups presented in all, 14 programs during the two days session, which shows rather conclusively that teachers in general feel that some form of music is necessary, at least to open the program.

Music activities in the Tulsa (Okla.) Central High School are progressing. There are 3100 students in the school, 1500 of which are taking music in some form. The Chorus of 300 voices is preparing the Christmas portion of the "*Messiah*" for a holiday presentation. The Glee Clubs will stage

Gilbert and Sullivan's "*Mikado*" early in December, and the same group will furnish the music for the splendid Christmas Miracle play, "*Eagerheart*" just before the holiday vacation. The Orchestra, Mid-West Contest winner at Kansas City, with daily rehearsals is preparing a course of programs which will be given during the winter on Sunday afternoons. The Military Band of the school has functioned splendidly in connection with the foot-ball season and have also played a number of times on school assembly programs. George Oscar Bowen is the Director of Music in the Tulsa schools, with H. H. Ryan, director of Orchestra and J. Milford Landis, director of bands.

Miss Lucile Turner, a talented young musician from Unionville, Mo., has won the most coveted musical prize in America—that offered by the Julliard Foundation for complete post-graduate resident scholarship in their endowed institution in New York City. Miss Turner graduated from Northwestern University last June. The competition was won in competition with some thirty other students selected from all parts of the country. Her specialty is violin playing and her major violin study will be under the famous pedagogue, Kochansky.

**EDITORS' NOTE:** Readers of the *Journal* are requested to send in their programs of interesting events during the year for use in these columns.

Get Into The  
Mixed Chorus Contest  
at Detroit

## Book and Music Review

Conducted by WILL EARHART, Pittsburgh, Pa.

*Piano Music, Its Composers and Characteristics*—Clarence G. Hamilton, A. M. Oliver Ditson Company.

The first value in this book is that it covers ground that has been much neglected. Those who have taught appreciation of music, or even "music appreciation," in public schools, have found available abundant informative literature—in fact, much *too* much, considering relative musical values—regarding operas, much about symphonies and some about piano classics. Such teachers, however, if not pianists, must often have been troubled by the dearth of printed analysis of, and appreciative comment on, piano compositions. This book would obviate most of such troubled moments; and to the special teacher and student of piano it must prove a boon and an unshadowed delight.

The book, by virtue of the tenor of much of its discussion, might be entitled "Appreciation of Piano Music": for although development of appreciation is not the avowed aim of the author, his love of the music of which he writes is so great, so delicately appreciative of every value, that it continually breathes from the pages and delightfully warms the appreciation of

the reader. Then, too, the erudition of Professor Hamilton enables him to treat of the whole realm of piano music with an authority which, though utterly unconscious of itself, is satisfyingly present to the reader.

The wealth of material compressed within a volume of modest size, with no appreciable damage to freedom of literary style, would be amazing to anyone not acquainted with Professor Hamilton's genius in this direction. All essential facts relating to the history of the piano and its forerunners, and to its music and composers, from earliest time to the present, is included within 226 pp. At the end of every chapter there is a list of "Compositions for Study" and one of "Books for Further Reading". A helpful index is also provided. The book abounds in illustrations—portraits include nearly every personage mentioned, from Dr. John Bull to John Alden Carpenter—and is beautifully gotten up. It should meet with a hearty reception from a large public.

*Musical Instruments*—Edgar Sillman Kelly. Oliver Ditson Company.

The movement represented by this book possibly promises more in the

### "HIGH SCHOOL MUSIC TEACHING"

By GIDDINGS AND BAKER

A Practical Book Relating to the Teaching of HIGH SCHOOL MUSIC  
—in All of Its Phases—

PRICE \$2.00 EACH

Earl L. Baker, Lawrence College, Appleton, Wisconsin, Publisher

way of educational advancement in music than any now under way, excepting always our work in public schools. It constitutes the third year of "A Study Course in Music Understanding adopted by the National Federation of Music Clubs." Its predecessors are "Fundamentals of Music" (Gehrken) and "From Song to Symphony" (Mason). It will be followed, in 1926, by "Epochs in Musical Progress", a manual of musical history, by Prof. Hamilton. Thousands of members of music clubs all over the country are pursuing, under an instructor, this four-year course.

The books have been uniformly and extraordinarily good. The two preceding have been favorably, even enthusiastically, reviewed in these columns. The reviewer is about to wax enthusiastic again.

In sober truth I am unable to think of any content or quality desirable in a book prepared for such purpose as this one which this book does not have. It includes in its small compass an amazing amount of information, embracing facts about the evolution of instruments from primitive beginnings, historical musical developments, and musical uses of the instruments, illustrated with copious musical excerpts from the works of a comprehensive list of composers: yet the style is easy and pleasantly conversational and contains no trace of dry pedantry. There is an attractive and most valuable strain of aesthetic and philosophical comment running through the text. It is Mr. Kelly's interpretation of the significance of the facts. These bits of philosophic and aesthetic wisdom, these sidelights that flash into paths of quite other than cold informational study, let us come into touch

with the personality of the author and permit us to gain something of his wisdom and ripe musical culture, as well as his knowledge.

All persons interested in music and music education should possess this book, because it has worth and because it represents a movement about which all should be informed: and when you purchase this you would better purchase its two predecessors if you have not already done so, and thus become prepared to again feel satisfied with yourself and the world.

*Book of Proceedings, 1925, M. S. N. C.*

Sometimes I wonder if the greatest value of our Conference is not in the Journal of Proceedings. Of course I know it is not. The program and small group discussions at the meetings impart to most of us the greater impetus. But that is because people do not read so well that the printed page becomes equally forceful with the spoken word. If we read, if we only gained a sense of reality from the printed page, the "Proceedings" would be far richer than the meetings. It would be richer because it contains all we "did not get to hear"—which is substantially three-fourths of all there was to hear—and repeats and prolongs the many messages until we digest, assimilate and find ourselves with respect to them.

The writer recently met with the N. E. A. Commission on the Curriculum in New York. Questions arose about curricula, methods, practice, attainments, organization, etc., in public school music. There was not a question that had not been studied and treated by our Conference. The latest and most authoritative source of information and enlightenment was

there: and it is all in the *Book of Proceedings*.

I shall not write a review of the contents. My readers know what the book contains. My exhortation is to quit letting the book be the only container. Get the contents out and into your head, and into the heads of educators.

The book should fill every member of the Conference with pride—and every non-member who is a supervisor with shame. It is the largest yet—each year its already substantial girth increases—but the advance in quality is more marked, even, than the advance in quantity—that is, to those who read it. I suggest again that this book, to be valuable, needs to be read. Overcome our traditional distaste for a book of proceedings—does that come from the serious and forbidding black binding and solid type-setting? If so, let's print the next one in blue and gold and scatter color all through it—open the book and begin reading, and I predict that you will be interested in spite of yourself, and will repeat with me what I said about last year's volume: "This is the most important publication of the year to those interested in music education."

*The Symphony Series of Programs for School and Community Orchestras*—Frederick Stock, George Dasch, Osbourne McConathy. Silver, Burdett and Company, Publishers.

The publication of a new number in this series is an occasion deserving of much congratulatory comment. In a *Journal* of earlier date I have expressed my admiration for the Symphony Series in no uncertain terms. I could repeat whole-heartedly all I have said, in application to the present number.

This is Program Three. It consists of nine compositions that collectively make up a well-balanced and tastefully arranged orchestra concert program. The first two pieces alone are sufficient to give distinction to this program and to the entire series. They are Overture in D, Gretry; and Largo from the Double Concerto for Violins, Bach. When I received the set I wrote to Mr. Griffiths saying that in those numbers was a quality that should permeate all school music. What a relief to turn to music that was written to be beautiful instead of to be full of some "meaning." As if any meaning could hold more or higher significance than pure and untroubled beauty! And how the practice of that sort of music refines the style of the player—and the player's heart!

But we do not need or want all Bach and Gretry. After all, much of the other music succeeds in being very beautiful in spite of alleged other intentions. So the remainder of the program, which sustains interest by variety, is quite as delightful. Bizet, Mendelssohn, Saint-Saens, Mozart, Massenet, Grieg and Halvorsen are represented in the remainder, in that order.

Editing, arranging and printing are beautifully done. Results are now up to the supervisor.

*Carl Fischer Junior Orchestra Albums, Vol. III*—Charles J. Roberts, Editor and Arranger.

If you had become skeptical about the world—or some worlds—ever moving, you should examine this collection among a few others. The two preceding volumes have merit—we have made considerable use of them in our elementary school orchestras in Pitts-

burgh—but this volume is still better. Such publications as these, and some others that have lately begun to appear, fully justify the hope that it will not be long until instrumental groups in our schools will be provided with material that has some educational value. The albums for beginners that for long have held place in the catalogues of publishers were mostly filled with material that educationally was "in reverse."

Volume III contains seventeen little classics. There is a delightful "March" and a Minuet by Bach, a Bourree and a Sarabande by Handel; and similarly lovely little excerpts from Mozart, Haydn, Schubert, Gluck, Schumann, Beethoven and Mendelssohn, make up the remainder.

There are three violin parts: First Violins A and B and Second Violin. These do not leave the first position. An Obligato Violin part, employing first and third positions, is also provided for those more capable players who wish it. Horn parts are written for E-flat altos, saxophone parts are, for better or worse, provided, and trombone and bass parts are put in clefs and keys that make them playable by baritones, tenors and tubas taken from the brass band instrument racks.

It is doubtful whether these make-shifts are wise, whether they are as helpful as they are thought to be, and whether they increase sales as they are expected to do. Also, one criticism of the violin parts must be made. The second violin part is still loaded with a lot of double-stops and after-time that are difficult, uninspiring to a beginner, and that persistently corrupt his ear, his expressional ideals and his form of playing. If two violin parts, both melodic, were made

out of this one, the series would be even better than it is.

*Laurel Octavo*—C. C. Birchard & Co.

"Religion is a Fortune" is a negro spiritual for men's voices. It is excellent. Except for a high A in tenor and a low F or two in the bass, it might be done by well trained high school boys.

"Lullaby" is by Joseph W. Clokey. It will be well to remember that name. The composer has great talent. The composition is for six parts, mixed voices, the soprano and bass being divided, and is to be done *a cappella*. It is a lovely composition, but somewhat out of range for high schools. Only the best of them could do it effectively.

*The Word Made Flesh*—Franz C. Bornschein. C. C. Birchard and Company.

The fact that both a chorus of mixed voices and a children's chorus are included gives this Christmas cantata unusual interest. Orchestra parts are also available. The text is from Scripture and hymnology.

The work is a sincere and comparatively ambitious one. The music is solid, competent and unerring in its judgment of good vocal effect. Its style is somewhat that of the compositions of the best anthems by English writers. The finale, "In Excelsis Gloria," employs children's voices. It is a very effective close.

The cantata is probably best adapted for use by a chorus choir in a Christmas church service or concert. Children from the fifth, sixth and seventh grades would do the children's chorus parts beautifully. Any Episcopal or Catholic choir with both adult and children's choruses at command would do well to produce the work.

*The Musical Cross Word Puzzle Book*  
—M. S. Molloy, M. A. Snyder, and  
Ernest R. Kroeger. Carl Fischer,  
Inc.

All persons who like music and would know more about it, all cross-word puzzle fans who would as lief learn music as anything else, all musicians who, knowing music and cross-word puzzles too, would get a new interest by combining them, and all other species of *homo*, should buy this book. It is the only thing of its kind, and is done so well that no one else is likely to try to produce a competing volume for many moons. It would be as discouraging as composing piano sonatas since Beethoven.

The book has a place and a large place. I have tried the puzzles myself and found them as interesting, as intriguing, as provocative, as any cross-word puzzle based on Einstein's theories and terminology, and much more helpful because they led to brightening up some dust-covered mental musical furniture. (Confidentially, I even had to acquire some new mental musical furniture).

Puzzle designs and solutions are by M. S. Molloy and M. A. Snyder. The job is inconceivably hard, to my mind: but they are both living. Ernest R. Kroeger, a stalwart name in the field of piano education, provides the definitions and explanations. Rudolph Ganz contributes a special paragraph dealing with orchestral instruments. In short the book is all that a book of the kind could be, and it is a good kind.

*Cinderella, A Musical Fairy Tale*—  
Harvey Worthington Loomis. C.  
C. Birchard and Co.

Both libretto and music are by Mr. Loomis. Those who know the directions characteristically taken by his

sensitive fancy, musical and literary, will believe that he must have found the subject much to his liking.

That music and text are charming, and that they are worked out with regard to the last nicety of detail, goes without saying. Attractive melody, and the sort of accompaniment that hovers like attendant spirits around it, gracing it immeasurably without ever becoming solid and competitive—the type of accompaniment which Mr. Loomis always writes, and writes unapproachably—these are present everywhere.

Probably the author and publisher did not so conceive it, but this work, which is so attractive that it should be frequently performed, would better be assigned to the most mature pupils who have treble voices. This is true of Prince Charming's part, especially. The reason is that while the story and this particular music and text all seem appropriate to younger children, there is a sophisticated quality about the tunes and a touch of dramatic fervor at times, that are foreign to little children. The directness and unconscious simplicity that are in folksong, and that make the folksong type of tune appropriate to little children, are not controlling qualities in this work. On the lips of child-men and child-women, however, the many values will come out beautifully.

*Who's Who in Music Education*—Edwin N. C. Barnes. Music Education, Washington, D. C.

The title might appropriately be modified to "Who's Who and What's What:" for, notwithstanding the inclusion of some things of my own in the book, it has value as a compendium of information and discussion along the most important lines of supervisory

thought. In the light of these, I recommend the book, notwithstanding the shameless biographical sketches that some of us contributed just to help a brother supervisor follow up his enthusiasms. Besides, biographies of the other fellow seemed quite all right: and as we were the other fellow to the other fellow, how could the book be made if we all made exceptions of ourselves.

So, completing the indelicacy to the limit, I rise to remark that the book has value. It selects from our Journals of Proceedings (where they have remained safely hidden) a number of addresses that in the aggregate give a picture of the forward movement of our Conference and interpret its meaning. Another similar group projects our thought into the future of public school music. A third section of the same kind assembles addresses designed to give "Practical Help." The bibliography is rich and helpful. The summary of College Entrance Credits is the most compact and best for ready reference that I have seen. The Oregon State Course in Music, for pupils studying piano, voice, violin or harp, outside of school, is worthy of careful study. So I repeat that the book is a valuable "What's What" as well as a "Who's Who:" and that's that.

*Santa Claus in Mother-Goose Land*—  
Mary M. Halliday.

*The Miser's Dream*—Carl F. Price.  
The Willis Music Company.

*Santa Claus in Mother-Goose Land* is a musical play for children, in one act and eight scenes. The stage-setting remains unchanged throughout, and is easily contrived. Any number of children can take part.

The music is all for unison and is in

good range. It can readily be done by little children and will hold the same attraction and kind of interest and value for them as do other sweet-meats. The work was first printed in 1920.

*The Miser's Dream* is an operetta for children in two acts. The present edition is a reprint, the work having first been published in 1916.

In the welter of flimsy, tawdy, saccharine operettas for children, especially for Christmas—or is it "especially"?—this operetta stands in creditable place. It is not great, but it is in sincere mood and does not deal entirely in meretricious effect. It closes with the old English carol, "God Rest You Merry Gentlemen."

*G. Schirmer's School Choruses.*

I would write more about this excellent series if I saw more of it. Only occasionally do I get a copy or two.

Three issues are before me. The one that intrigues me most is a two-part canon for equal (treble) voices, by A. Mary R. Dobson. A vague reminiscence stirring within me whispers that the last time I reviewed some numbers of this edition a composition by A. Mary R. Dobson was included and I spoke well of it. But I can not stop to search the records: it *may* have been some other lady.

But this little piece is uncommonly good. The canonic form does not trouble the composer a bit. It seems unstudied, effortless, in its simplicity and sureness of effect. It presents a lovely subject in a lovely manner.

The other two pieces are a unison song, "Starlight," with second part ad lib., by Eduardo Marzo, and "In October," a four-part chorus, susceptible of performance for three-part, treble voice chorus, by the lamented

Louis Adoplhe Coerne. This latter number is good.

*"I Hear America Singing", Cantata for Men's Voices—Harvey B. Gaul. C. C. Birchard and Company.*

If anything is better than Harvey B. Gaul's "I Hear America Singing" for mixed voices, which I praised with all my might in these columns and had sung by a Pittsburgh high school chorus of 600 voices a year ago, it is Gaul's "I Hear America Singing" for male voices. It does not interest us school music supervisors so much: but I must say that the medium of men's voices promises wonderful effect, and I will gladly lay down my Bergson's "Creative Evolution" any night, and wander far from my fireside into the bleak darkness, to hear it.

If any work has in it the "spirit of America," of which we hear so much, this work has. Walt Whitman felt America: and Harvey Gaul either feels America directly, or indirectly through Walt Whitman, and has given the poem a setting which has more energy for the beauty and more beauty for the energy than most composers, even those dead, ever attain. It is a composition of great and peculiar significance. It should be done in all our high schools as a patriotic service. Get it—not for men's voices but for mixed voices—same shop—and sing it.

#### *Ditson School Octavo.*

This octavo edition has grown to such enormous proportions that it is almost impossible ever to become thoroughly acquainted with it. Somewhere in it you can find everything you want.

But if you would be satisfied and efficient, keep up with late issues in

this octavo edition. I have before me, for instance, "The Gay Gavotte" by Percy E. Fleether, arranged by N. Clifford Page. Percy Fletcher, you will remember, wrote the "Song of Victory" which Dr. Dann conducted so magnificently and you sang so magnificently in St. Louis. This is a slighter thing, for three-part treble chorus, but it is very attractive and well worth while.

Only two other numbers, both likewise arranged by Mr. Page, are on my desk. One is "The Rustic Dance," being a vocal adaptation of the well-known gavotte (I forget its original title) by Johann Resch. It is as good as ever in its vocal dress. The other is a two-part treble voice chorus, "Cadets on Parade," by Herbert W. Lowe. I think it must have been originally scored for band. It incites to unreasoned sprightliness.

Look up "The Gay Gavotte."

*The Commonwealth Series of Part Songs for Women's Voices—E. C. Schirmer Music Co.*

For your high school girl's chorus, if you have a good one, dedicated to the production of real music, this series will yield nutritive food of delectable flavor. There is no limit of meretricious prettiness, as of the tinseled soubrette, in this edition. So far as the music has beauty—which is most of the time—that beauty is of a pure and wholesome kind. In short, this edition represents high ideals: and ideals have not gone wholly out of fashion even today.

On top is a two-part song, "The Moon Reappears," by Henry Purcell. What a pity that we do not bring to our young people more of the peaceful loveliness, untroubled of earth, that is in such music. They are so much more

ready for it than for the agonies of Paggiacci, and it is so much better for them. It is followed by another of Purcell's, this time for unison singing, "The Passing of the Moon." The three others I have are "The Galway Piper," three parts, which is an excellent arrangement by Percy Fletcher of the old Irish tune, "The Rakes of Mallow;" a "Song of the Hunt," three parts, which is an original setting of the old text that is now folk-lore; and "Rest, Sweet Nymphs," three parts, a lovely bit by Peter Warlock, arranged by H. Clough-Leigher.

*Alice in Orchestrabilia*—Ernest La Prade  
—Doubleday, Page and Company.

The author is a member of the New York Symphony Orchestra and there is an appreciative "Foreword" by Walter Damrosch.

The book is delightfully written. Mr. Damrosch remarks in the "Foreword" that one might swear that it had been written by the whimsical and immortal author of the original "Alice in Wonderland." There is no denying that the author has a large measure of the whimsical fantasy that Lewis Carroll employed in his inimitable way. A curious dreamland, in which all sorts of strange and impossible things assume a quite credible aspect, is magically created. The illusion is only dispelled occasionally when the author wishes to be informative. I think I like the uninformative passages better.

Children will read this book with avid interest: and they will carry away much knowledge, most of it in a dream-form that gives it charm and verity. Strange, that the dream atmosphere should give facts more reality and significance than clear, cold statement; but it does just that.

*The International Library of Music for Violinists*—The University Society, New York City.

In these eight Volumes The University Society has contributed to the musical world another work of extraordinary value.

The work is edited by Theodore Spiering. He has not failed to apply, in his editorial capacity, the scrupulous care, vast knowledge, and fine judgment that have made him a power in the violin world.

These volumes would certainly bring help to any teacher of violin: and they would be a joy in the library of any violinist. There is not a great deal that is new; but the books do assemble in a well graded series, an extraordinarily wise and musically selection of teaching points, studies and pieces, selected by virtue of an erudition to which nothing touching the realm of violin literature is unknown.

The books contain many evidences of a pedagogical wisdom that is not always present among teachers of specialized technique. One manifestation of this is the inclusion in Volume I (First Step, with Supplement of Easy Violin Solos) of familiar tunes that exemplify the technical feature that is being studied quite as well as would an unmusical exercise. Further along, when the study of bowings is formally begun, the student is given a helpful chart of the field by being told in plain English that all the variety of bowings may be classified under sustained strokes, decisive strokes, and those that depend upon elasticity of the bow, resilient strokes. At every point, indeed, the presentation is clear and interesting.

Of the eight Volumes, Numbers II, VII and VIII consist of piano accompaniments. The ground covered in

the violin pieces to which these piano accompaniments belong, extends from musical pieces for open strings that will delight the genuine musical heart of the beginning student, such as "Prelude"—"Tuning Up", Carl Reincke, to excerpts from the repertory of the concert player, such as the "Adagio" from the Bruch Concerto in G Minor.

One must emphasize again the seemingly complete knowledge of all violin literature that has gone to the compilation of these books. They do for the violinist what President Eliot's "Five-foot Shelf" does for the general reader and student: select wisely, and present in a rich digest, the best from the whole field. Very few violinists and teachers have time and opportunity to make such an exhaustive study and selection for themselves.

That the markings of fingerings and bowings are authoritative and carefully studied, and that all the editing has been done conscientiously and wisely, goes without saying. The excellent work of George Trinkaus, as editor of the first book, and Nicholas de Vore, as editor of the piano accompaniments, deserves mention.

The Volumes are excellent typographically, the print, paper, illustrations, binding, and arrangement being such as are appropriate to a work in an art field.

*Kikirikee*—H. F. W. Deane & Sons,  
The Year Book Press, Ltd.

The words are the well known little lyrics for children by Christina Rossetti, the music is by eighteen composers whose names rank high in the estimation of those who are acquainted with modern English composition.

There are thirty-four unison songs in the book, and a more delightful lot

of songs for children would be difficult to find. They are written for children and children will have untold joy in them, yet they do not play down to, or try to ingratiate themselves with, the dear little things by sugary insincerities. Nor do they take refuge in a plain and unadorned sincerity such as is found in folksongs. They are modern compositions, rich in the poetic spirit which is such an outstanding quality in the work of modern English composers, strong and competent in craftsmanship; but they remain replete with the spirit of childhood.

To discern the aesthetic nature of children, believe in it and minister to it, is a blessed undertaking. Weak and shallow people can not help: they pander to lower responses and then declare that the children are evidently on that low plane.

Do not let my moralizing give the impression that these are "high-brow" songs. An artist does not remain a high-brow when he sets "Pussy has a whiskered face" to music: but he may remain an artist, and thereby give the children a rare experience that is as far above the response to cheap entertainment as their response to the lark's song is above that which they give to a penny whistle.

I wish American composers would take notice.

4000 MEMBERS  
IN 1926

3000 IN ATTENDANCE  
AT DETROIT